

Historical Nomination of the Burton I. Jones House

9830 Edgelake Drive, Mount Helix Neighborhood - La Mesa, CA



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Note: Contemporary photos by Kiley Wallace and John Durant

Executive Summary

This nomination concerns a one story Modernist residence built in 1950 by pioneering Master Architect Lloyd Ruocco. The home is in the Mt. Helix area of La Mesa, in San Diego County, California. This house is significant under two San Diego County Local Register Criteria: V. (b) (2) association with Burton I. Jones, a person important to San Diego history, and V. (b) (3) as the work of Master Architect Lloyd Ruocco and as significant because it embodies the distinctive characteristics of Modernist style architecture. It represents the groundbreaking work of Ruocco in the Post and Beam Modernist style. The home is an outstanding example of a mid-century architect designed modern home. The Burton I. Jones House embodies the distinctive characteristics of the Modernist Style and in particular the regional subset of Post and Beam Modern Architecture which Ruocco helped establish. Ruocco has been described as one of the most innovative and important architects San Diego has ever produced. The home is an exceptional and important resource within San Diego County and the Mt. Helix community.

The Burton I. Jones House is also significant for its association with owner and longtime resident Burton I. Jones who owned the house from 1950 to 1962. Burton Jones was a theater pioneer and one of San Diego's most important proponents of art and architecture. Jones commissioned Ruocco to design the Modernist house before he went on to create the Capri Theater (not extant) out of an aging theater which was completely rebuilt inside and out. The Capri became a hub of San Diego Modernism and an unlikely art gallery for architecture, sculpture and contemporary art during the 1950s. The Capri showcased some of the most important international and local progressive art and sculptures of the era and influences countless San Diegans. The theater was instrumental in welcoming this new era to San Diego and giving gaining acceptance to this new style of art and architecture. Jones was instrumental in the development of San Diego as a hub for Modernist design and Modern Art throughout the 1950s and 60s. This report recommends the County of San Diego, Historic Site Board, designate the Burton I. Jones House to the San Diego County Local Register of Historic Resources as an important landmark within the Mt. Helix and La Mesa community.

Mills Act Contract. If this Nomination is approved, Norm Applebaum also respectfully requests a Mills Act Contract.

Significance

Criterion V. (b).(2). *Is associated with the lives of persons important to the history of San Diego or its communities.*

The case for Burton I. Jones under Criterion V. (b) (2) Burton I. Jones (1907-1989) was born in Chicago, Illinois, but was raised in Spokane, Washington. Jones had an extensive history in the movie theater industry. In the 1920's and 1930's, he worked for Monogram Pictures, Paramount Theaters and Fox West Coast Theaters. In 1941 he moved to San Diego, and opened the La Mesa Theater in that city. When Jones was deployed in the Army in 1941, his parents managed the La Mesa Theater for him. In 1954 he purchased the faltering Egyptian Theater, located on Park Blvd. and University Ave. in the North Park neighborhood of San Diego. Jones gutted the theatre and spent over \$100,000 to remodel it in a Modernist style, complete with Modern artwork and furnishings, and renamed it the Capri Theater. It was air conditioned, had reclining seats, and was "equipped for any and all types of new movie presentations, such as Cinemascope, Vista Vision, and Stereophonic sound." The Capri was featured on the cover of the January 8, 1955 issue of Box Office magazine with the caption "A New Concept in Theater

Design.” Jones stated, “it was an unusual type of (movie) house. It had a great deal of character to it and we had the first decent modern art in a public building in San Diego”. The lobby showcased works by local artists as well as works by internationally known artists such as Miró and Mondrian. The restrooms featured Miró-esque mosaics. A large bronze abstract sculpture by Bernard (Tony) Rosenthal hung from the ceiling. In 1958, local architectural commentator James Britton wrote, “the Capri Theatre made modern architecture popular in San Diego.” In addition to being an architectural critic, Britton curated regular art exhibits in the Capri’s lobby, including the first solo exhibition by James Hubbell, who later became one of San Diego’s most popular artists. In 1956, the Capri featured the work of Marjorie “Marj” Hyde, an artist whose paintings previously caused controversy when they were displayed in the Security Trust and Savings bank in Hillcrest, a building designed by Ruocco. In June 1956, Britton discussed Hyde’s artwork display at the Capri in his “Art of the City” column in *San Diego Magazine*. He wrote, “Burton Jones, the outstanding San Diego businessman-connoisseur, always has his ‘modern’ art on view”. Again, the Capri was the catalyst for the career of a local artist. Marj Hyde later founded Grossmont College’s Department of Art, and in 1988 the school renamed the Grossmont College Art Gallery to the Hyde Gallery in her memory.

The Capri Theatre was extremely successful through the 1950’s and most of the 1960’s. Part of its success was due to an anti-trust lawsuit filed by Jones in 1955. Prior to the suit, only the large downtown theaters were permitted to bid on the rights to show first-run films. Jones won the suit, giving the Capri and other independent theaters the right to bid for first-run films. By the late 1960’s, however, ticket sales at the Capri slumped due to a number of factors. According to Jones, “The idea of family entertainment changed. Ratings came out. The suburban theaters and multiplexes could offer more for less.” By the mid-1970’s, Jones sold the Capri, and the new owner changed it to an adult theater. The property was demolished and in 2005, a mixed-use 80-unit condominium complex called The Egyptian was built on the site.

This home is the most important existing connection to the life of Jones and his contribution to art and architecture in San Diego. It is representative of his love for Modern Architecture commissioned before his theater the Capri was conceived and was built for his personal use and enjoyment. The years he owned and lived in the home represents his most significant and important years in San Diego. The 1950’s and early 60’s, when Jones was living in the home was also the golden era of Mid Century Art and Architecture in San Diego.

Criterion V. (b).(3). *Embodies the distinctive characteristics of a type, period, San Diego region, or method of construction, or represents the work of an important creative individual or possesses high artistic values.*

Lloyd Ruocco designed this home. The house is important as a valuable example of its unique post and beam modern architectural style, and as an important work of Master Architect Lloyd Ruocco.

Lloyd Pietrantonio Ruocco, FAIA (pronounced Rue-ah-kho) was a Master Architect and pioneer in post-war “Mid Century Modernism” in San Diego. He distinguished himself with the College of Fellows, American Institute of Architects, Washington, D.C. for his fresh approach with glass, wood, native stone and steel to bring the “outside in” by siting residences within landscapes. He achieved this effect with extensive use of glass walls and reflecting pools, landscaping, and indoor plants.

Ruocco was born in Portland, Maine on December 1, 1902 (Ruocco 1974). His parents immigrated from across the Atlantic to North America. The Ruoccos may have met and married in the United States, as his mother came from England and father from Italy. However, Samuel W. Hammill noted, that Ruocco “could hardly be more British” in speech or demeanor (Ruocco 1980:1; Hammill 1983:2). The 1930 United

States Census lists his father and mother, Raffaele and Estel as age 46, Lloyd age 22, sister Marea age 19, and Ralph age 15 (Sheet 6b). Both Marea and Ralph were born in Canada and became naturalized United States citizens. Lloyd had no children, but nieces and nephews still live in San Diego.

He graduated from San Diego High School in 1929 (Ruocco Resumé). At the time of the 1930 United States Census, Marea worked for the Chamber of Commerce as an artist and Ralph worked at the family poultry ranch near La Mesa. Lloyd later dropped "Pietro" from his name for simplification. His early life is not well documented, but at some point after high school he went to work as a draftsman for \$0.25 an hour at the architectural firm of Requa and Jackson. He met and drew for apprentice architects Samuel Hammill and Lillian Rice, who provided insightful professional guidance (Hammill 1983:3). When Requa and Mead assigned Rice to design Spanish Eclectic style houses in Rancho Santa Fe, Ruocco went along to finish the drawings. Through these working relationships, Hammill and Rice recommended Ruocco apply to the University of California, Berkeley to obtain a degree in architecture. By then, Ruocco devoted time studying Ebenezer Howard's Garden City Movement and developed a passion for immersing residents in landscaping.

One day in the 1920s, Raffaele T. Ruocco walked into Requa and Jackson to demand their support of his son if his family were to send him to architectural school. Requa, Jackson, Hammill, Rice and Lloyd Ruocco discussed the opportunity with him. Hammill and Rice strongly recommended their alma mater at the University of California, Berkeley and Requa and Jackson offered a letter of recommendation based on his drafting experience. Ruocco went on to graduate with a Bachelor of Arts at Berkeley with honors in 1933 and then returned to work with Requa and Jackson. During World War II, he took a job with the United States Navy and worked at a National City shipyard as a draftsman assisting marine architects in designing piers and ship design (Hammill and Britton 1980:1; Ruocco Resumé). Among the more innovative projects was the design of cast concrete ships that were actually built on North Island and used in the war.

Ruocco differed dramatically in style from Requa, Jackson, Rice, and Hammill. He favored the designs of Frank Lloyd Wright, Mies van der Rohe, Walter Gropius, and Le Corbusier. These architects greatly influenced his ideology of stripping away "appliqué" fenestration (Ruocco 1980:1; Hammill 1983:4). Another great influence, Rafael Soriano advocated Ruocco embrace the "Modern Movement" of the 1940s, which adapted from the European Internationalism of the pre-war 1930s and 1940s. As though modernists advanced the best of the earlier Arts and Crafts Movement, Internationalists adapted nature to earthy homes comprised of artfully crafted woods, concrete and native stone with airy open rooms and large glass doors oriented to capture light. During his education, Ruocco traveled to study architecture in Finland, Denmark, Italy, Sweden, England, Germany, France, Spain, Portugal, Russia, and Switzerland (Ruocco Resumé).

Hammill remembered Ruocco as "a rebel at heart," who conceived visionary projects of the future (Hammill 1983:5-6). One such Ruocco design captured attention in the September 17, 1944 issue of the *San Diego Union* with the title, "La Mesa Studies Spectacular Post War Plan Which Would Make It America's Model City." Ruocco initiated designs for Grossmont Center at least a decade before Del Webb built it.

In the late 1940s while working for Hammill, Ruocco met Ilse Hammill. They shared mutual interests in bringing together a wide range of modern arts. She had a Master of Arts and taught pottery and sculpture at San Diego State College at the time. Through their conjoined forces, they changed the art scene. Both were greatly inspired by Gropius, who developed The Bauhaus in 1914 Germany to draw painters, sculptors, theater and dancers, jewelers, carpenters, furniture makers, metal smiths, glass blowers,

engineers and architects together to create an enriched quality of life. They married and acquired a parcel of land in La Mesa, not far from his father's poultry ranch (Ruocco 1950). With scrap lumber and plumbing parts from the ranch, Ruocco excavated into a hill and designed and built a redwood, concrete, and native granite home tucked into the earth and flush with plants with high ceilings and large windows (Ruocco 1950; 1980). Their spacious living room became a gathering point for artist like Belle Baranceanu, Thomas Burns Robertson, Fred Hocks, and Dan Dickey.

Traditional architects like Hammill strained to understand Ruocco and they soon split. The Ruoccos acquired a steep property off 5th Avenue, where he created the Design Center to serve as his office, her furniture and pottery studio, and the "nucleus for all arts in 1945" (Ruocco 1980:1). The creative meeting group formed the "Allied Arts Council" and named Ruocco their speaker for his eloquence and public speaking skills (Robertson 1993:26). This evolved into the "Contemporary Arts Committee" and then "Allied Craftsmen" (Ruocco 1980:1). Robertson later commented it was "one of the most Utopian things to happen in San Diego" (Robertson 1993:40).

Ruocco continued to work with Hammill on projects, as they were family. He also designed three homes for Ilse's sister, Rita, and her District Attorney husband, Don Keller (Ruocco 1980:2). These homes were located in National City, Point Loma, and La Jolla Farms. Ilse expanded her studio to interior design for Lloyd's clients. She provided an outlet for other Allied Craftsmen to produce modernist furniture, textiles, and jewelry for those homes.

Hammill recalled inviting Ruocco to join the design team for the Civic Center Concourse and Plaza. Although Ruocco supervised the project, he often fought with William Rosser and Sheldon Kennedy. Ruocco and Rosser especially aired their disagreements with Hammill (Hammill 1983:30). In spite of Ruocco's desire to design the theater devoid of appliqué, the City Council funded Judson and Ellamarie Woolsey to design and install appliqué copper lighting ornaments, but cut funding for other ornamentation (Hammill 1983:8). Ruocco published his thoughts on this project in two issues of *San Diego Magazine* (Ruocco [April] 1964:79; [January] 1965:59-60).

Ruocco considered himself a "Wrightian" architect and incorporated Frank Lloyd Wright's concepts for piping hot water through cast concrete slabs to heat interiors, install open circular fireplaces, and create large open rooms with step down amphitheaters for conversation (Ruocco 1980:2). He and Ilse built their home around natural granite boulders exposed when he dug out the hillside. Their staircase was a natural log with cast concrete steps secured with wrought iron bars. Built-in cupboards, bookshelves, cabinets, and conveniences served rooms at varied levels with interior plants to render an earthy living place. When Interstate 8 construction took out their La Mesa home, they accepted State Division of Highways mitigation for a free lot at 5481 Toyon Road in Alvarado Estates. Ruocco had previously designed a Wright-inspired modular home for a Home Show in Balboa Park that lay in pieces under the Design Center and they reconstructed it for their new house.

I know our house in La Mesa we called The Cave because Lloyd decided to dig out the side of a hill and to make a wall which was made of sand and adobe, sort of a mud wall mixed with cement, and they were twenty-four inches thick. It was really a very exciting house...with glass following the contour of the granite...some people thought Lloyd was just a little mad and you were a little mad, too, to put up with such a house, but everyone who knew you well and knew your mind knew it was a great experience (Ruocco 1980:3).

Hammill believed, "Ruocco was innovative and creative...above all, he was a visionary" (Hammill 1980:1). Ruocco designed The Children's Zoo in Balboa Park pursuant to his Garden City Movement ideals, where people could walk among plants and animals in a sense of natural experience as though they were in the

country (Hammill 1980:6-7). He published these ideas in the September 1958 issue of *San Diego Magazine* and January 1962 American Institute of Architects *Omnia*rt. Hammill reported Ruocco said:

A really important question is whether a city exists at all without its most important treasures being at its center. And to be treasures, they must do a lot more than be merely practical. They must be surprisingly good and easily loveable. One should feel thankful for being a citizen of such a city (Hammill 1980:7)

Ruocco inspired the Allied Craftsmen to collaboratively design community exhibits to bring their message to the public. Robertson recalled they designed "Art, Utility and You" in 1951, which brought together helpful appliances. Critics called it, "The Eggbeater Show," but it was a great success (Robertson 1993:34). They organized many art displays, instilled a sense of the Modernist Movement in public art, and encouraged educational programs in universities, colleges, and public schools.

Little is known of Ruocco's custom commissions during his early years, as all effort has gone into preserving those master works he presented to the College of Fellows, American Institute of Architects for jury review. As one of his many friends and aficionados, Kay Kaiser has taken on the task of pulling together surviving information concerning Ruocco's life and career to be published in a future book (Kaiser 2003). Erik Hanson, ex officio Save Our Heritage Organisation board member, advised Legacy 106, Inc. to speak with Kaiser about 5310 Canterbury Drive, another home possibly influenced by Ruocco, for her expertise on the topic.

There seems to be no single list of all Ruocco's architectural creations. In a résumé prepared for a client proposal, he listed the Civic Center Concourse and Plaza, the Pioneer Church in Claremont, the KOGO Station on Highway 94, and two homes as examples of his work. The latter included the Howard Chernoff House on Trias Street in Mission Hills and the Sheldon House on Oxford Avenue. A photograph in his résumé portfolio at the San Diego Historical Society shows a storeroom loaded with dozens of rolled up architectural designs. Ruocco designed an unknown number of homes in San Diego, but the plans and records no longer exist. According to Homer Delawie, FAIA, Ilse Ruocco destroyed some of those documents after her husband developed Alzheimer's disease and became difficult (February 2, 2003). Kaiser believes it was the estate executor and Ruocco relatives, rather than Ilse who destroyed the records and plans. Whoever is right, the fact remains that architectural detectives will have to sleuth-out all the buildings designed by Ruocco.

The best compilations of Ruocco records known to exist are those assembled by Delawie and Ruocco to substantiate his nomination to the College of Fellows, American Institute of Architects (AIA). Delawie and other colleagues advanced Ruocco's nomination. Thomas Robertson, writer and art critic for *San Diego Magazine*, donated all his files and the nomination photographs to the San Diego Historical Society. This material included an unpublished book, letters and cards written to Ruocco following a 1952 television interview promoting modular homes, copies of a résumé and publications. Ruocco designed Robertson's own home on Randolph Street in Mission Hills. Although late in his career, his peers at the AIA conferred upon him the title of Fellow, primarily for his inspired design of the Geophysics Building at University of California, San Diego and Scripps Campus (Hammill 1980:12).

Another legacy that owes its existence to Ruocco is Citizens Coordinate for Century 3 (Hammill 1980:11-12). Hammill reported he expressed grave concern for the future of American cities. Ruocco firmly supported urban planning and encouraged public participation. As time advanced and Ruocco suffered further from the effects of Alzheimer's Disease, he and Ilse created the Ruocco Foundation to fund the San

Diego Community Foundation with an endowment trust, corpus intact, that would create at least one "indented retreat" or pocket-park with plants and shade in downtown San Diego and to create educational programs to encourage "thoughtful urbanism" (Robertson 1993:43). The primary recipient of this endowment has been development of the Ilse Memorial Design Library at San Diego State University.

In recent years, surviving friends of the Ruoccos and new aficionados of Mid Century Modern architecture have gathered together to study his legacy. A number of architects, collectors of modernist furnishings, artists, and authors have been meeting and sharing email on the life and architectural monuments known to exist. Information presented on various Internet sites has generated a following of people interested in purchasing and restoring pedigreed houses designed by Ruocco, Sim Bruce Richards, Rudolph Schindler, and others. According to Keith York, a local modern architecture expert, these aficionados require some sort of legal document or first-hand evidence to document the architect's association with the house.

Historical Context and Residential History

From a broad historical perspective, the importance of the home is also relevant for how it fits into the greater context of the history of La Mesa and the overall development of San Diego.

Prehistoric Land Use. Although prehistoric people undoubtedly hunted game, gathered plants, and walked along pathways in the canyons and across the uplands, few overnight camps or long-term camps are known from any pre-historic period for the La Mesa area. Most prehistoric cultures had population centers near fresh water sources, estuaries, bays and marine sources. At the time Spanish Colonists arrived in San Diego in 1769, most permanent Native settlements existed where rivers flowed in the San Diego Bay.

European American Land Use The early Spanish Rancho Mission San Diego de Alcalá included the area of La Mesa. Development occurred slowly until the late 1880's after California became part of the United States. Actual settlement of La Mesa is said to have begun in 1868 when Robert Allison purchased land for a sheep ranch. Land speculation in the 1870s and 1880s in the La Mesa area started to develop soon after gold was discovered in Julian. A railroad from San Diego to the east county in Lakeside was completed in 1890 and included a stop in "Allison Springs" in what is now downtown La Mesa. Agriculture and health resorts along with a brief period of movie production were the major industries in the area around the turn of the century. Even with this early development, La Mesa consisted of only 700 residences when it was incorporated in 1912. The creation of El Cajon Blvd. connecting La Mesa and San Diego spurred development around the time of World War I and continued with increasing automobile use. The Great Depression of the 1930's greatly slowed growth in the La Mesa area as it did nationwide. After World War II, California and La Mesa grew quickly and new neighborhoods sprung up all over La Mesa. The Mt. Helix area of La Mesa became a center for development during the 1940s and 1950s. The 1950s era saw the expansion of suburbanization of the area along with the increasing use of the automobiles in La Mesa and all over Southern California.

Other Notable- Residents Although community volunteers Esther L. and Joseph W. Maddocks bought and lived in the home, research did not provide sufficient evidence of significance to San Diego History and the couples association with the home was brief, from 1962-1963.

Other Notable- Builder Based on the 1950 Notice of Completion contractor Edmund J. Dunn was the contractor and builder for the home.

Detailed Description of Resource

Architectural Description. This home is a flat roofed modern style house built in 1950 by Master Architect Lloyd Ruocco. It is an outstanding example of a mid-century architect designed modern home. The home has a one story radial compound irregular form. The horizontal design and massing have wide eaves and an overhanging flat roof throughout. The style of the house is the wooden Post and Beam sub-type of Modernism. This home has load bearing post and beam construction which allows for the full length glass walls indicative of this style. This style was influenced by earlier and associated linear modern styles such as International, Contemporary, and Modern Ranch designs. The Post and Beam Modern style is mentioned and described in The City of San Diego Modernism Context which was developed to assess the value and relative significance of Modernist resources of the era. As expressed in the Context "The buildings, sites and structures expressing the Modernist era are a crucial contributor to San Diego's rich and diverse continuum of cultural artifacts to appreciate". The homes setting is in the hilltop suburban residential neighborhood area of Mount Helix in La Mesa.

This modernist style home is closely associated with the architectural style sometimes referred to as American International. Differentiated from European Modern architects like Corbusier who were creating a "machine for living" style of modernism, utilizing industrial materials such as concrete, steel, stark white stucco and aluminum, this was a more subdued style of modernism, that utilized natural materials like wood, brick and stone, along with glass. While also utilizing a structural skeleton and non-load bearing glass curtain walls like the European International style, this modern home uses exposed wood for its columns, beams, fascia boards, and some wall panels. The idea of designing with nature aligned with Frank Lloyd Wright's philosophy of organic modern architecture. Integration into the site was another hallmark of the style as opposed to the raised "sculpture on the landscape" preferred by the European International Modern style. This home is well integrated into its hillside lot with boulders near the rear patio area, integrated into the site and landscape design (a favorite Ruocco detail). The home uses fenestrations, outdoor patios, and large floor to ceiling moveable glass with wood sliding doors to blend indoor and outdoor spaces, similar to the modern California ranch style popular during the same time.

The home's East (front) façade is dominated by the living room and its large pane fixed window glass panels and doors. The home has an oblique approach North uphill along the driveway. Slender horizontal and vertical square beams support the slightly down angled fascia board and widely overhanging stucco soffit. Wood surrounds the large glass panels and main front door as well as large sliding doors which serve to open up the indoor area and blend with the outdoor patio and yard space. White smooth stucco surfacing flanks the front entryway and sides of the adjoining open front garage/car port. Although normally not mentioned in descriptions of public space, the interior living area of the home is on full display through the almost floor to ceiling large pane glass. White walls with wood accented built-in storage and wood banding are visible throughout the interior. Large wooden fascia boards ring the roofline consistently on all elevations with built in lighting in some locations.

North of the glass paneled central living area is the attached open front carport projecting outward. The carport, a prominent feature of the front façade, is characteristic of the expanding suburbanization of the 1950s era, and of the automobile's increasing importance in residential design and the daily life of Americans. The carport/garage is enclosed on three sides and utilizes exposed wooden fascia boards and square wooden support beams. The front center vertical support beam between parking spaces has an angled wood beam projecting out at the top with a twisting vine wrapping around it. The vine climbs along the exposed horizontal roof beam and along a horizontal band going along the side of the garage to

the front entryway. Built-in storage flanks the inside of the carport along the left and backside with rectangular wood handles matching those on the interior's built-in storage.

The South elevation has a similar repeating beam and glass pattern facing out to the street with a simple white painted brick chimney projecting above the flat roofline. This façade also has a middle solid paneled area with exposed vertical grooved wood slats. This area, along with the front, is open public interior space, allowing open view of the custom built furniture inside and allowing those inside to have an expansive view of the outdoors. Along the left side of the middle wooden panel is a wooden framed rectangular door with a rectangular wooden C-shaped handle matching the front door. Along the garage/carport side wall outside entryway facing the side elevation, a band of four wood framed frosted glass windows align near the top of the wall along the main entry approach.

The West (rear) elevation faces up the hillside and transitions at the corner to more private patio area with solid white stucco surfacing and two groupings of dual metal rectangular casement windows to the right and a single casement window opening to the left. This rear area contains the rear patio hardscape area facing up the slope and retains the large natural boulders on the bottom of the slope. The rear of the garage is faced with wooden slat paneling with a inset metal double side by side casement window. A small corner projection to the right pushes out about one foot along the patio corner walls. To the left of the projection is a narrow white painted door allowing access to the garage.

On the North (side) elevation along the rear patio area is a white stucco surfaced wall with a wood frame single pane glass door near the middle of the wall facing the patio. This door also has its original rectangular handle matching others in the house and built in storage. To the right of the door is a horizontal connected window band featuring a rectangular wooden fixed glass window flanked by a single metal casement to the right. To the left of the door in a separate opening is a large single pane metal window with casement windows on each side. All windows on stucco walls have a recessed jamb and matching wooden sills. The long outside wall of the carport features white stucco surfacing with hanging staghorn ferns mounted on the side wall. A large rectangular metal scupper protrudes from the roofline.

The home is in excellent condition with side and rear concrete patio hardscape areas and lush mature landscaping. A cement sidewalk leads to the front door from the driveway/carport area.

Subsurface Components/Archeological-No subsurface components are known to exist on the property.

Integrity Analysis

Location. *Location is the place where the historic property was constructed or the place where the historic event occurred.*

Research shows the resource has not changed location since it was built in 1949-1950. Thus the house has excellent integrity of Location.

Design. *Design is the combination of elements that create the form, plan, space, structure and style of a property. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.*

Residential building records and examination of the home shows the home to be unchanged from its built configuration. This home is a flat roofed modern style house built in 1950 by Master Architect Lloyd

Ruocco. This is an outstanding example of a mid-century architect designed modern home. The horizontal design and massing have wide eaves and an overhanging flat roof throughout. The style of the house is the wooden Post and Beam sub-type of Modernism. The home retains its integrated site design into its hillside with boulders near the rear patio area (a detail that was a favorite of Ruocco). The home retains its integrity of design through its retained existing indoor/ outdoor patio connections with large floor to ceiling moveable glass with wood sliding doors that blend indoor and outdoor spaces. The home retains character defining features of the Post and Beam Modernism style such as:

1. Direct expression of the structural (wood) system
2. Horizontal massing
3. Flat roof with deep overhang and no parapet
4. Floor to ceiling glass
5. Repetitive facade geometry
6. Minimal use of solid load bearing walls
7. Absence of applied decoration
8. Strong interior/exterior connections
9. Exterior finish materials wood, smooth stucco and glass

As seen in the building records, the only changes to the house appear to be a removed/ demolished backyard shed and new septic system, with minimal site changes or impacts as the septic system is situated under the paved driveway. The house has excellent integrity of design.

Setting. *Setting is the physical environment of a historic property. The setting is the larger area or environment in which a historic property is located. It may be an urban, suburban, or rural neighborhood or a natural landscape in which buildings have been constructed. The relationship of buildings to each other, setbacks, fence patters, views, driveways and walkways and street trees together create the character of a district or neighborhood.*

The historic setting remains intact. The historical setting of the home was a 1950's residential suburb with mostly single-family residential construction located on Mt. Helix with winding roads and excellent views (although the subject property is not oriented for views). The entire neighborhood retains this suburban setting with single family homes and winding roads. The surrounding neighborhood has been largely filled-in throughout the 1940-1960s with residential homes. Other than that, over the years the neighborhood setting, in and around the property has not substantially changed. The neighborhood appears to have retained its original building setbacks, spaced configuration of homes and driveways. The natural landscape of lawns, trees and shrubs has been retained and homes retain excellent views of the surroundings, although those view of the city have undoubtedly changed as San Diego has grown. The house has excellent integrity of setting.

Materials. *Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.*

This modernist style home is closely associated with the architectural style sometimes referred to as American International. Differentiated from European Modern architects like Corbusier who were creating a "machine for living" style of modernism, utilizing industrial materials such as concrete, steel, stark white stucco and aluminum, this was a more subdued style of modernism, utilizing natural materials like wood, brick and stone, along with glass. While also utilizing a structural skeleton and non-load bearing glass curtain walls like the European International style, this modern home used exposed

wood for its columns, beams, fascia boards, and some wall panels. The original exterior with its exposed square wood columns, beams, fascia boards, and wall panels are intact. All windows and glass doors appear to be original and intact. The exterior stucco wall finish is original or if redone was done in-kind. The original wood floors and built in storage shelves and cabinet's are present and preserved. The Materials aspect of this home is excellent.

Workmanship. *Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.*

The house retains its modern expression through its use of simple "honest" materials and its lack of applied decoration or ornamentation. The modern home retains its smooth exposed wood columns, beams, fascia boards, and wall panels that expose its structural skeleton and allow for the non-load bearing glass curtain walls. The exterior finishes are clean simple and feature natural materials such as wood, smooth stucco, and glass. Of particular note is the workmanship involved in the innovative use of full length glass and wood doors that slide open on tracks to connect the interior/exterior spaces. Wood joinery is of excellent quality on built in cabinetry and throughout. Of note also is the repeated use of custom matching wood handles throughout the interior storage and shelving. The Workmanship aspect of this home reflects its time period of the 1950s modernist and is excellent.

Feeling. *Feeling is a property's expression of the aesthetic or historic sense of a particular period of time.*

The residence, in its present condition is well preserved and imparts the visitor with a realistic sense of Modernism in the exuberant post war 1950s era. The feeling of the mid century modern age is retained. Thus the Feeling aspect of integrity is excellent.

Association. *Association is the direct link between an important historic event or person and a historic property.*

This home is the most important existing connection to the life of Burton I. Jones and his contribution to Art and Architecture in San Diego. It is representative of his love for Modern Architecture commissioned before his theater the Capri was conceived and was built for his personal use and enjoyment. The years he owned and lived in the home represents his most significant and important years in San Diego. The 1950's and early 60's, when he was living in the home was also the golden era of Mid Century Art and Architecture in San Diego. The subject property is the best remaining example associated with Jones during his period of significance to San Diego. The home has high integrity and is intact and original to the time period when Jones lived there and made his important contributions to San Diego Modernism, and is one of the last remaining structures associated with Jones and the Capri Theatre.

Legal description

007699

Parcel 1:

All that portion of Lot 398 of Grossmont Park Subdivision No. 3, in the County of San Diego, State of California, according to map thereof No. 1528, filed in the Office of the County Recorder of said San Diego County, February 5, 1913 as follows:

Beginning at the Northeasterly corner of land conveyed to John W. Anderson and wife, by deed dated February 9, 1942 and recorded in Book 1308, Page 369 of Official Records, said point being the center line of that certain County Road shown on Map of Road Survey No. 651, filed in the Office of the County Surveyor of said County and distant thereon North 54°25'East 27.86 feet from the Easterly end of a curve concave 154° Northerly having a radius of 171.41 feet; thence North 54°25'East along said center line 92.52 feet to the most Northerly corner of a portion of said Lot 398 conveyed to Frank E. Bleecker, et al, by deed dated February 6, 1945 and recorded in Book 1843, Page 168 of Official Records; thence South 35°35'East along the Northeasterly line of said land 110.11 feet to the most Easterly corner thereof; thence along the Southeasterly line of said land, South 46°02'West 55.37 feet and South 28° West, 58.48 feet to a corner in the boundary line of a Parcel of land conveyed to James E. Hinton and wife by deed dated January 5, 1949, and recorded in Book 3077, Page 78 of Official Records; along said boundary line north 75°30'West 20.97 feet, south 64°38'West 41.65 feet; North 15°32'West 108.33 feet and North 34°02'20" West 20 feet to the Northeasterly corner of said land conveyed to Hinton being a point on a curve in the center line of said Road Survey No. 651 having a radius of 171.41 feet; thence Northeasterly along said curve, through a central angle of 1°32'40" for a distance of 4.62 feet to the Easterly end of said curve; thence North 54°25'East tangent to said curve and along said center line 27.86 feet to the point of beginning.

Parcel 2:

An easement and right of way for ingress and egress for purposes to be used in common with the grantor and others, over that portion of Lot 398 of Grossmont Park Subdivision No. 3 in the County of San Diego, State of California, according to map thereof No. 1528, filed in the Office of the County Recorder of said San Diego County, February 5, 1913, included within that strip of land 20.00 feet in width, lying 10.00 feet on each side of the following described center line:

Beginning at the most Northerly corner of the land conveyed to William B. Gregovich and wife, by deed recorded June 14, 1945 in Book 1899, Page 5 of Official Records, said Northerly corner being a point in the center line of that certain County Road, known as Road Survey No. 651, distant thereon South 39°45'00" West, 35.45 feet from Engineer's Station No. 47, plus 23.49 in the center line of that certain County road known as Fuerte Drive; thence along the Northeasterly line of the

007700

land so conveyed to Gregovich South 39°22'00" East 138.20 feet to the most Easterly corner thereof; thence along the Southeasterly line of said Gregovich Land South 46°45'00" West 186.65 feet to the most Easterly corner of the land conveyed to Homer J. Streich, by deed recorded June 13, 1945 as File No. 47615 in Book 1886, Page 256 of Official Records; thence continuing South 46°45'00" West along the Southeasterly line of said Streich land 60.91 feet to an Angle point therein; thence South 58°54'30" West 140.59 feet to the most Southerly corner of said land, being also the most Easterly corner of the land conveyed to Frank E. Blooker, et al by deed recorded March 15, 1945 as File No. 21024 in Book 1843, Page 168 of Official Records; thence Southwesterly and Southerly along the boundary line of said land, as follows: south 46°02'00" West 55.37 feet; thence South 25°00'00" West 58.48 feet; south 7°00'00" East 46.82 feet and South 8°00'00" West 39.84 feet to an angle point in said boundary line; thence South 54°38'00" west 72.11 feet to an angle point in the Southerly line of the Land described in Deed to John W. Anderson, et ux and recorded in Book 1308, Page 369 of Official Records' thence along the Southerly line of said land, North 82°03'30" West 80.75 feet to the Westerly terminus of said center line.

Said strip of land begins in said center line of Road Survey No. 651 and ends in the Northerly and Northwesterly line of the land described in the Deed to James Edward Hinton, Recorded January 24, 1950 in Book 3468, Page 94 of Official Records.

Chain of Title for 9830 Edgelake Drive, La Mesa, CA

Portion of Lot 398 of Grossmont Park Subdivision No 3, map 1528, filed February 5, 1913

APN 491-592-07-00

July 20, 1940	Ferdinand T. Fletcher and Virginia E. Fletcher to Grossmont Park Company, Book 1051 Page 128
March 3, 1942	Grossmont Park Company to John W. Anderson and Majel B. Anderson, Book 1308 Page 369
December 29, 1943	John W. Anderson and Majel B. Anderson to Frank E. Bleecker and Mae I. Bleecker, Book 1617 Page 27
March 15, 1945	Ed Fletcher Company, which derived title as Grossmont Park Company to Frank E. Bleecker and Mae I. Bleecker and Burton Jones, their son, Book 1843 Page 168
January 15, 1946	Frank E. Bleecker and Mae I. Bleecker to Frank E. Bleecker and Mae I. Bleecker and Burton I. Jones, as joint tenants. Book 2027 Page 48
September 1, 1949	Frank E. Bleecker, also known as Frank E. Bleecker and Mae I. Bleecker, also known as Mae I. Bleecker, to Burton I. Jones Book 3306 Page 224
March 20, 1962	Burton I. Jones to Joseph W. Maddocks and Esther L. Maddocks, Instrument No. 46524
January 29, 1963	Joseph W. Maddocks and Esther L. Maddocks to Bernard C. Tyler and Eunice Tyler Instrument No. 17075
June 30, 1980	Bernard C. Tyler and Eunice Tyler to John A. Easly and Joan J. Easly and Maude H. Peabody, File No. 80-205407
December 31, 1980	James A. Easly who acquired title as John A. Easly and Joan J. Easly and Maude H. Peabody to Raymond H. Clever and Jeanette I. Clever File No. 80-438931

September 21, 1983 Raymond H. Clever and Jeanette I. Clever to Richard A. Cunningham, File No. 83-336830

June 4, 1987 Richard A. Cunningham to Robert R. Templeton, Jr. and Victoria L. Templeton, File No. 87-311750

September 10, 1999 Robert R. Templeton, also known as Robert R. Templeton, Jr. and Victoria L. Templeton to Norman Martin Applebaum, Doc No. 1999-0624519

December 18, 2000 Norman Martin Applebaum to Norman M. Applebaum, Trustee or Successor Trustee of the Norman M. Applebaum Revocable Trust dated October 17, 2000, Doc No. 2000-0687380 (Quitclaim Deed)

August 13, 2002 Norman M. Applebaum, Trustee or Successor Trustee of the Norman M. Applebaum Revocable Trust dated October 17, 2000 to Norman M. Applebaum and Suzanne White Applebaum, Doc. No. 2002-0681724

August 19, 2002 Norman M. Applebaum and Suzanne White Applebaum to Norman M. Applebaum, Trustee or Successor Trustee of the Norman M. Applebaum Revocable Trust dated October 17, 2000, Doc No. 2002-0699818

Historical photos

After extensive research no historic photos of the home were found.

Current Photos



Current view front and side elevations at dusk



Current view side elevation patio/ garage



Current view front elevation front door, patio and sliding doors



Current view front elevation garage



Current view full side elevation (daytime)



Current view interior with built in shelving (visible from the outside)



Current view interior with full length glass and wood sliding doors



Current view interior with built in shelving (visible from the outside)



Current view side elevation



Current view roof soffit overhang with lighting detail



Current view rear elevation patio (behind garage)



Current view side elevation rear patio



Current view rear patio metal casement window detail



Current view exposed roof beams and horizontal relief detail



Current view living room interior looking out to outside landscape



Current view living room interior view looking out to outside landscape



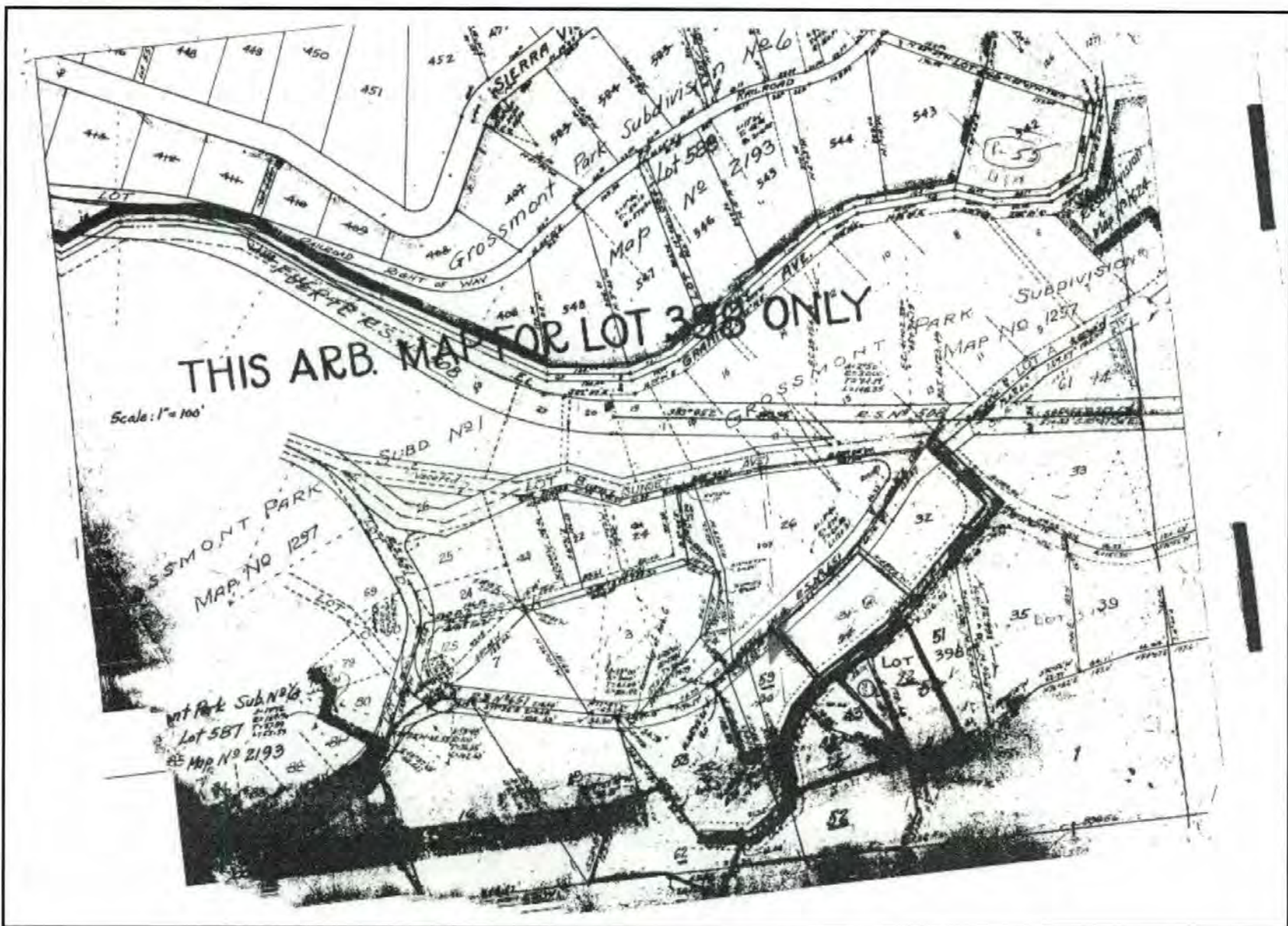
Current view living room original sliding door mechanism and electrical built in

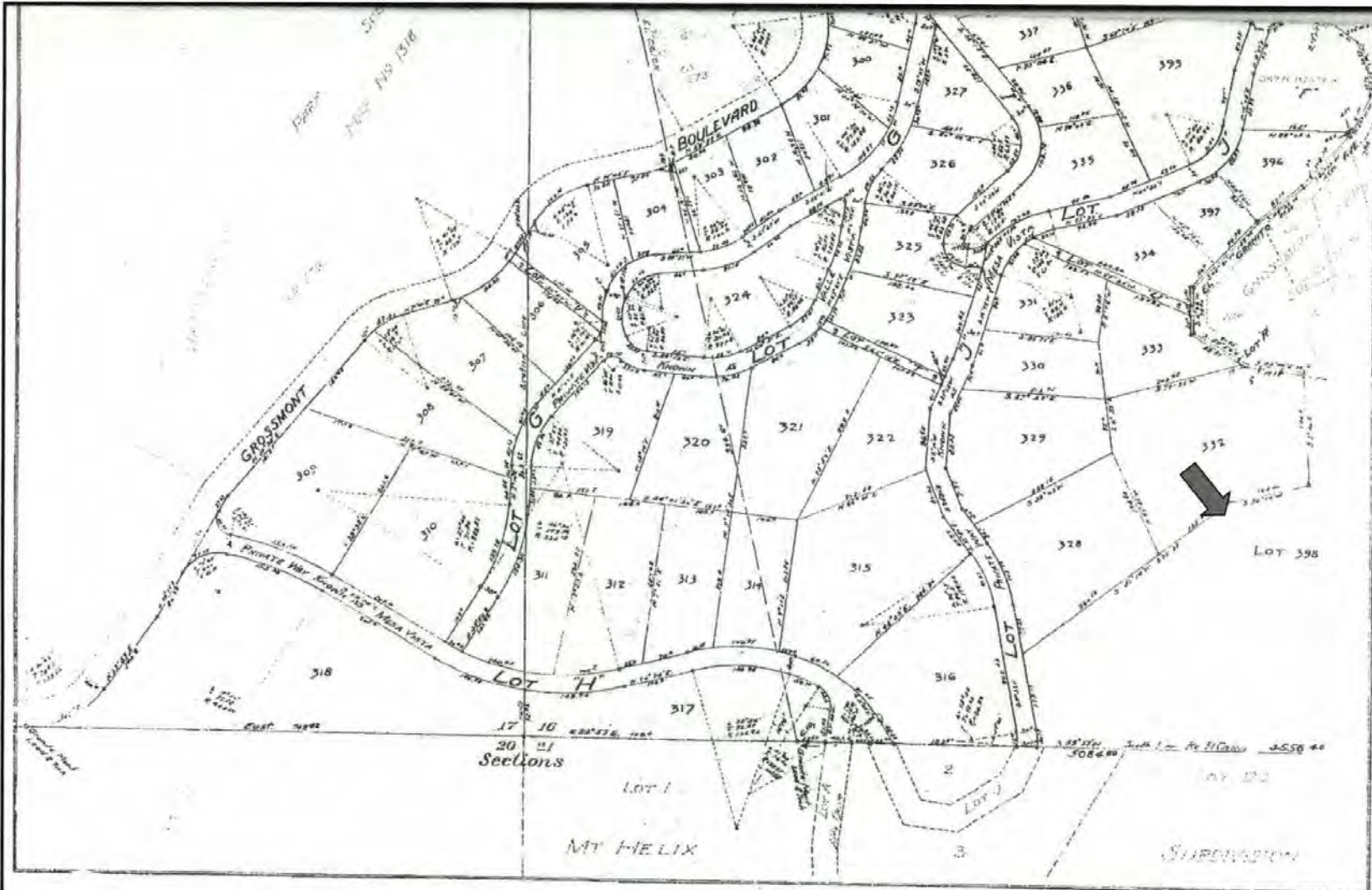


Current view living room built in shelving, fireplace and horizontal mantle detail



Current view garage exterior frosted window detail

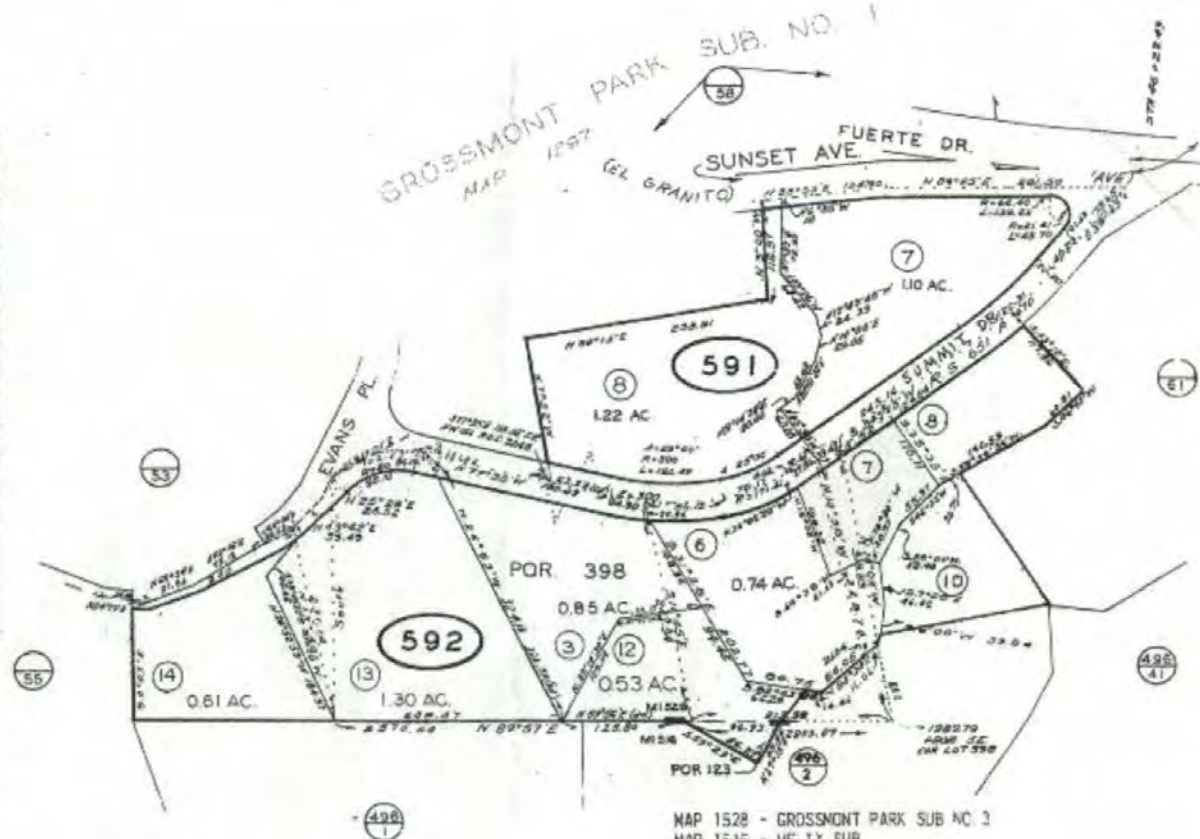




Map No. 1528

[illegible]

491-59



MAP 1528 - GROSSMONT PARK SUB NO. 3
MAP 1516 - HELIX SUB
ROS 175B, 2245

1994 septic system construction map

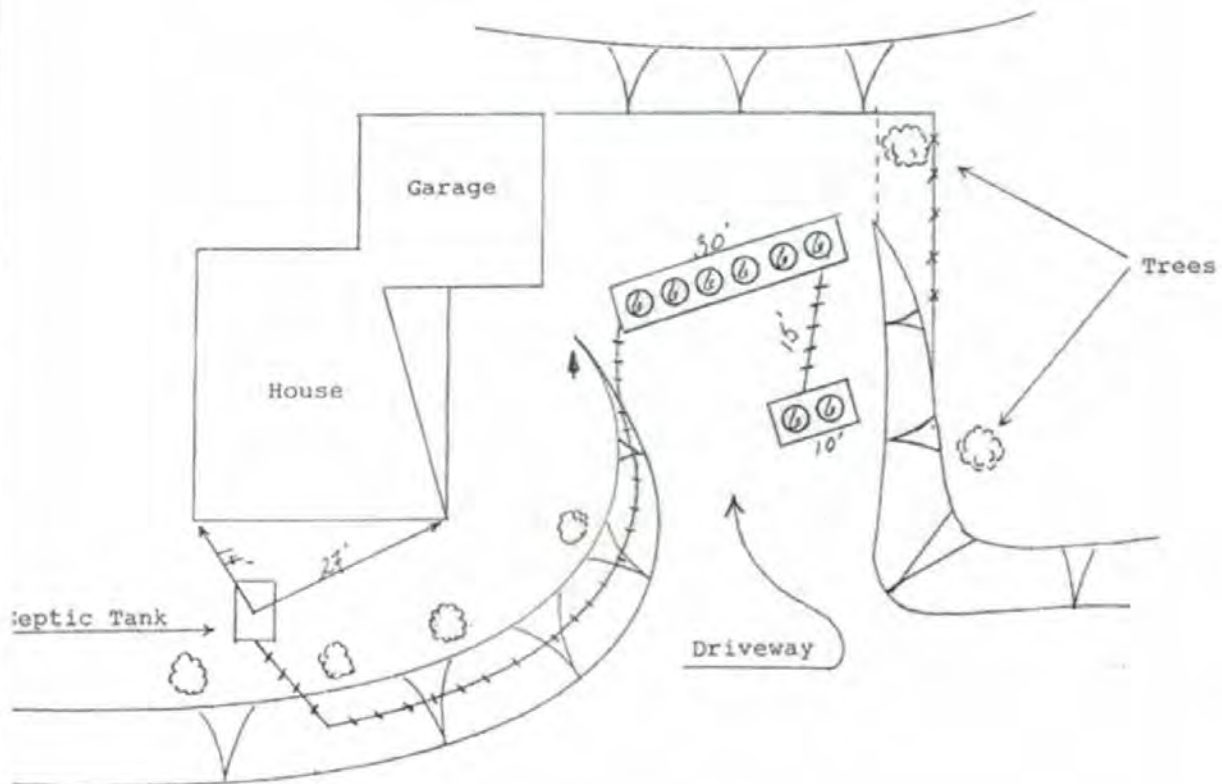
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Septic System - As Built

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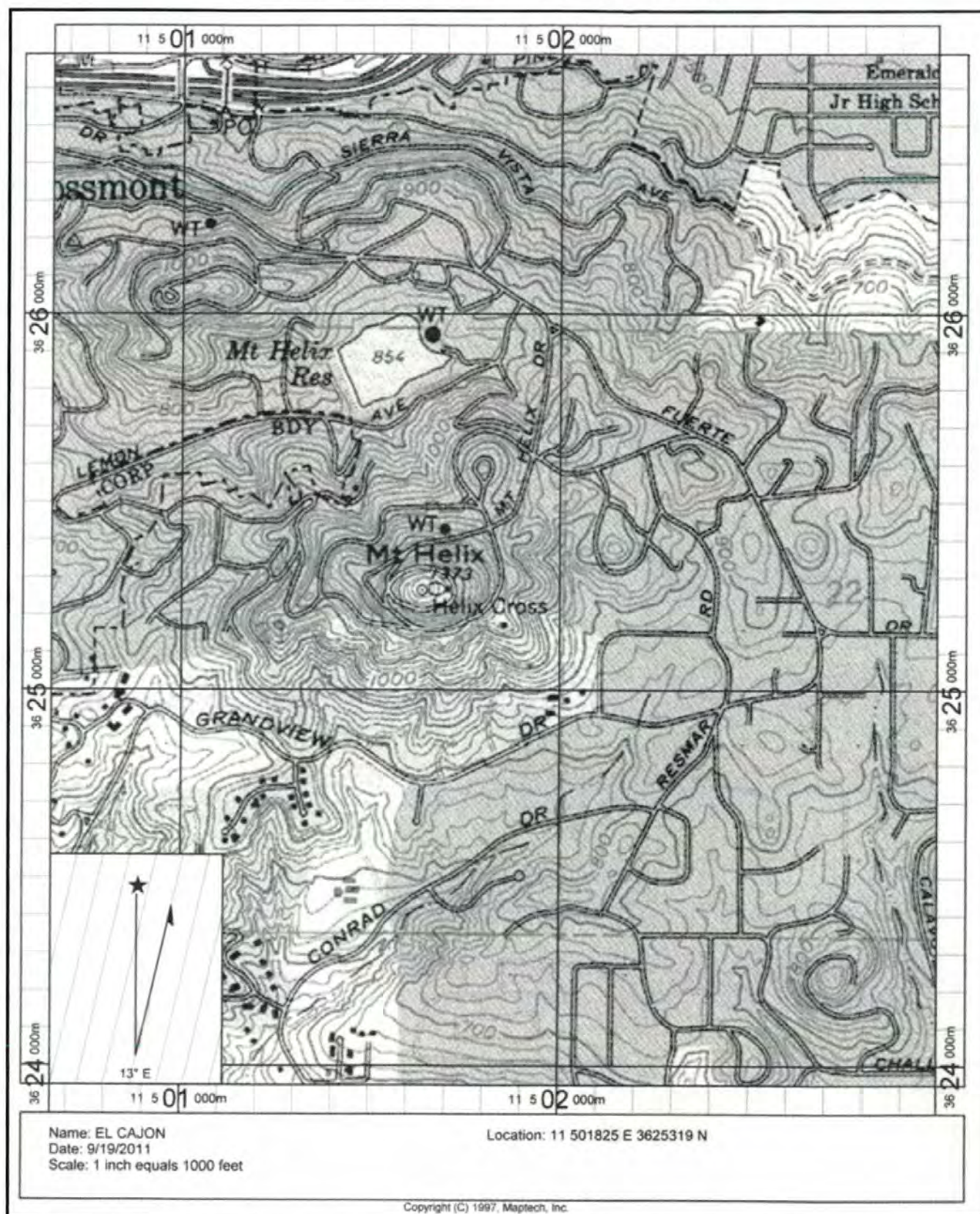
A.P.N. # 491-592-07



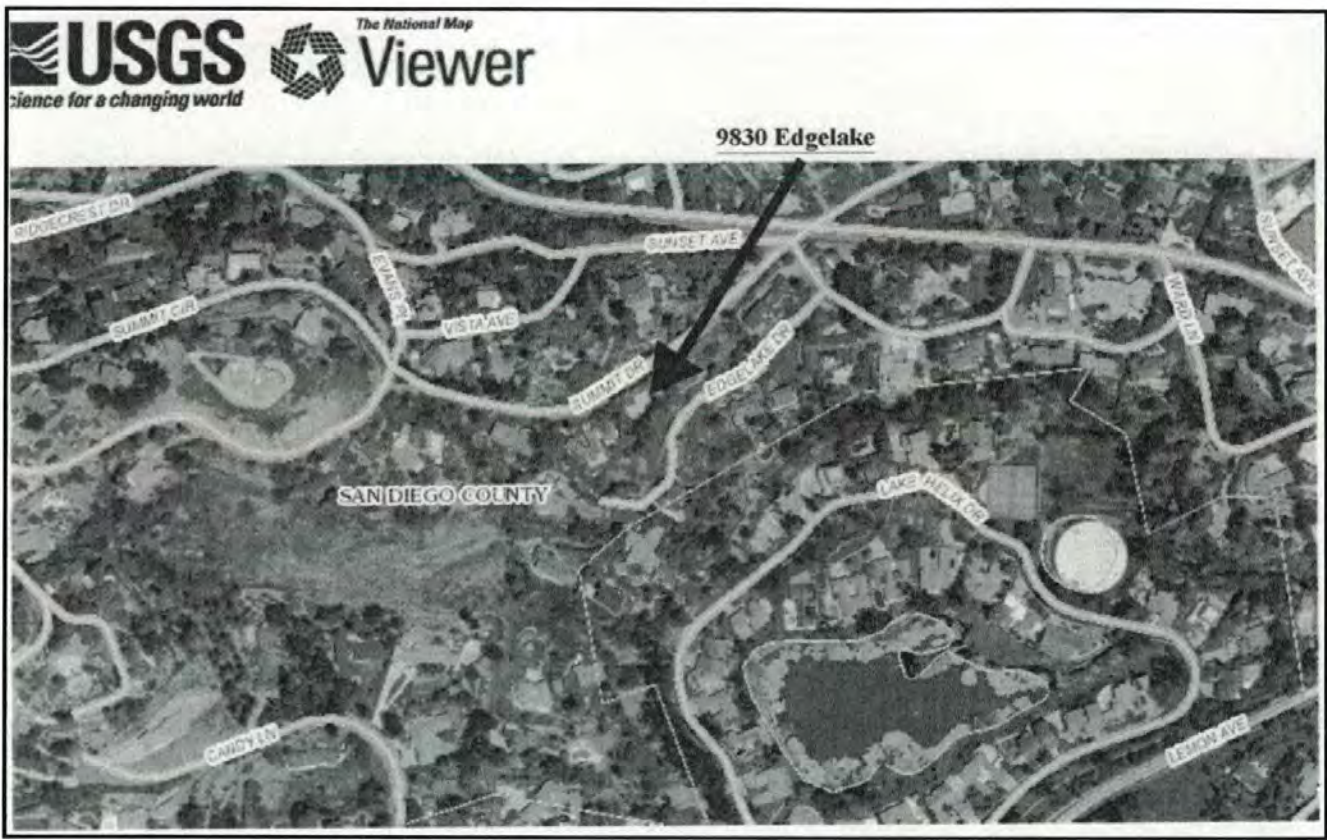
- * Installed 30' & 10' Horizontal Seepage Pit Under Driveway.
- * Rock Filled w/ 8- 6' High x 4' wide Pyramid Precast Concrete Pit Liners.
- * Seepage Pit Connected To Existing Septic Tank w/ Approx. 100 Feet of Tight Line.

Not To Scale
02-10-94

Current Mt. Helix area topographical map



USGS map



Subject Property Parcel - SanGIS





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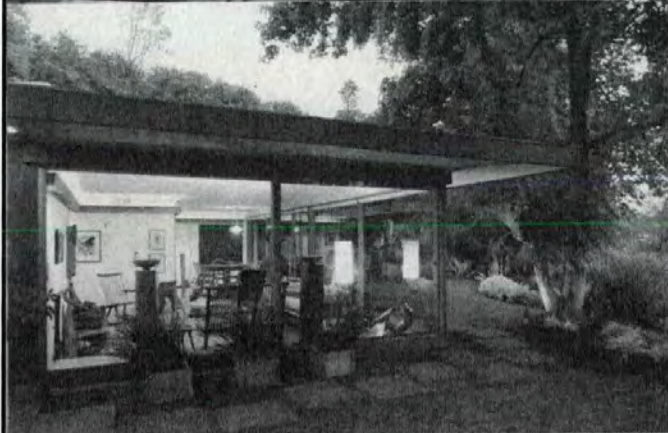
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Ruocco

Architect
Norm
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home is a
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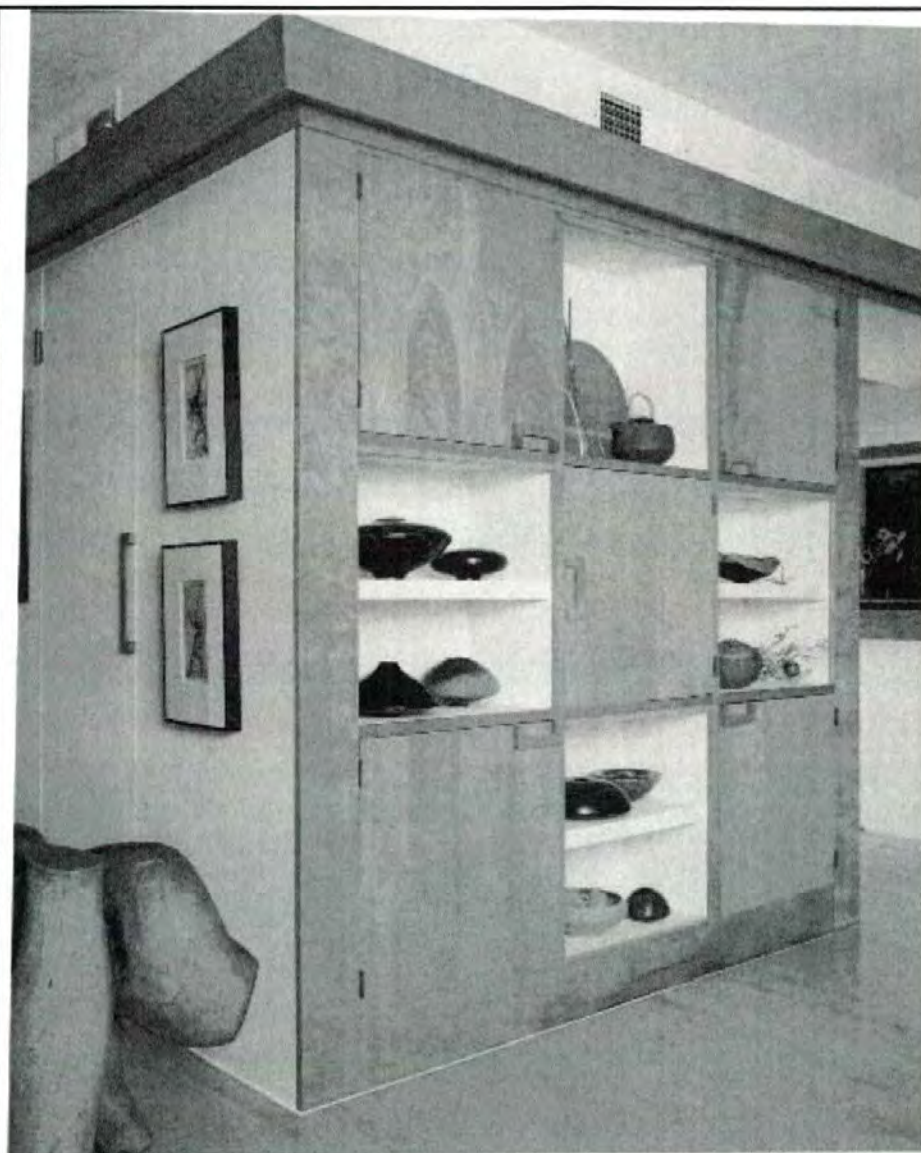


THE L-SHAPED glass home of architect Norm Applebaum and his wife, Suzanne, nestles into a hillside on Mount Helix. It was designed by the noted modernist architect Lloyd Ruocco.

By Debra Lee Baldwin
Photography by John Durant

Revisited





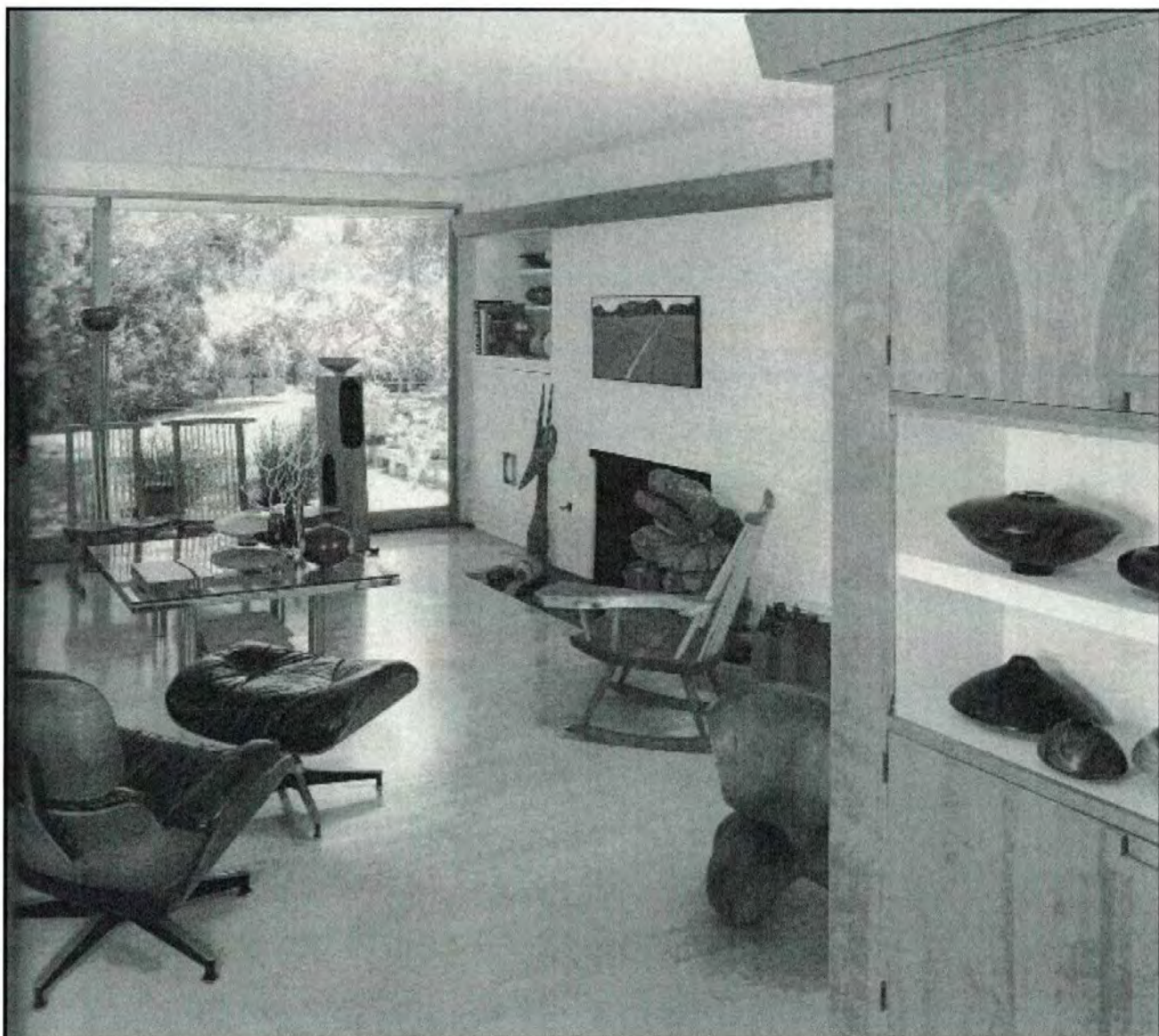
he notice ran under "Homes for Sale," but it seduced architect Norm Applebaum more effectively than any Personals ad.

"We were in escrow to buy a condo downtown," he recalls. "I saw an ad for a Lloyd Ruocco home on Mount Helix described as 'a symphony of glass and wood.' I told Sue, 'That's the house we're going to buy.'"

Most wives would have said they should at least look at it first. Not Suzanne Applebaum, who immediately understood what owning a house designed by one of San Diego's premier post-war-Modernist architects would mean to her husband.

"Norm is not the average man," Suzanne says. "Art and architecture are his life."

Before the two married four years ago, Suzanne got rid of decades of detritus — an experience she found exhilarating. "I always had large homes. I distributed the contents of a six-bedroom house — including a 7-foot-wide china cabinet — among my grown children."



CLOCKWISE, FROM FAR LEFT: A multi-function cube holds niches filled with art pieces. LIVING ROOM is a treasure-trove of elegant furnishings and sculptures. A LIVING-ROOM corner holds books and more art pieces.

JUNE 2005 87

Good thing. Her "new" home was a 1,300-square-foot, two-bedroom house in crying need of TLC. "Trees had buckled the concrete, and those sliding glass walls wouldn't have lasted another year," Suzanne says. "It's likely the house would have been razed."

Norm recalls walls painted pink and green, and a wet bar upholstered in tufted leather. He shakes his head as he describes how a competing buyer wanted to cover the home's finest feature — floor-to-ceiling windows — with draperies, and to pave its smooth plaster walls with (shudder) wallpaper.

Suzanne doesn't "even remember moving," she was so busy. (She's now retired; at the time she owned Coastal Legal Consultants.) The task of refurbishing and furnishing this 50-year-old treasure fell to Norm.

House as sculpture

Norm, who matter-of-factly admits he "ears, breathes and sleeps architecture," has specialized in custom homes throughout his 32-year career.

Applebaum residences combine elements reminiscent of Cliff May, father of the ranch-style home, and Frank Lloyd Wright, whose buildings appear to soar, thanks to clever cantilevering. Norm currently is in the midst of a nine-year project — arguably the largest house ever built in San Diego — under construction in Rancho Santa Fe.

But he doesn't equate quantity of space with quality of space. "If the function isn't met, it isn't architecture," Norm says.

Smart use of space is a Ruocco keynote. The architect, who died in 1981, came to San Diego in 1922, and worked with architects Lilian Rice and Richard Requa before opening his own firm. Ruocco produced public buildings, including the Design Center on Fifth Avenue, and private residences — many of which have been lost. Typical of the Modernist style, Ruocco structures have a flat-roofed, rectilinear profile, and glass walls that virtually disappear.

Homes by the two architects — Applebaum and Ruocco — have an elegant simplicity in common. There's a sense of openness and lots of natural light. Ceilings, floors and cabinetry are wood; soffits conceal indirect lighting; and strip lights showcase niches. Exterior landscape, which blends with the interior via window-walls, lends a sense of spaciousness. Trees along the perimeter serve as light-dappled curtains. Interiors flow efficiently, and incorporate ingenious details — which, in his own home, Norm delights in showing visitors.

CONTINUED ON PAGE 108



THIS PAGE: Sculptural cacti and succulents decorate a hillside behind the front driveway. **OPPOSITE, CLOCKWISE FROM BOTTOM:** Applebaum in his office; the granite-counter-topped kitchen; a music stand by famed woodworker George Nakashima.





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CONTINUED FROM PAGE 88

Clever components

Norm and Suzanne's L-shaped house nestles into a southeast-facing hillside on Mount Helix. The view, framed by lacy trees, is of layered hills. Main living spaces, though visible from outside, are private, thanks to thick greenery beyond a carpet-like lawn.

The front door, like the window-walls that flank it, is a panel of glass

framed by wood. To the left as you enter is the living room; on the right, a dining room and kitchen. These rooms are open to one another, yet separated by the four walls of a multi-functional cube — a 7-foot-square storage area that occupies the middle of the house.

One side of the cube faces the front door, and enhances the entry with

niches for artwork. The cube's left (living room) wall incorporates a guest/coat closet. The right (kitchen) side holds china, plus a California pantry. Norm explains as he opens a cabinet door: "The shelves are slatted for air circulation."

Beneath a countertop that divides kitchen and dining room are drawers that open from either side — a handy idea that makes you wonder why it isn't done more often. Open a drawer from the dining-room side, and you access cloth napkins; open the other end to retrieve cooking utensils.

A section of backsplash between kitchen countertop and cabinets slides open "for trash," Norm explains. Refuse falls into a receptacle accessed from the carport, outside. Norm had cabinets painted white, but salvaged rectangular birch drawer pulls designed by Ruocco. New black granite countertops reflect light.

Behind the central cube is a hallway that connects the home's two bedrooms, one of which Norm uses as a studio. Within the cube's back wall are storage and utility closets, and a forced-air unit; a powder room is opposite.

The house has central heating, but Norm and Suzanne prefer to use the fireplace, which sits in the wall that divides living room and master bedroom. Norm raises his hands above his head, palms facing backward. "In winter, when we're in bed, we can touch the wall behind us, and it's warm," he says.

Don't all those windows turn into black mirrors at night? "We have garden lighting, so if we dim the interior lights, it's a similar feeling as day," he says. "But I like privacy at night, so I lower the Hunter Douglas Silhouettes." Sure enough, each large window has a discrete casing along its top; as he lowers a translucent white blind, Norm observes, "they look like shoji screens."

Meet the masters

Norm's acute sense of aesthetics extends to furnishings and artwork.

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which, not surprisingly, are elegant and architectural. As he gestures to chairs and sculptures — many made of polished wood ("wood is my medium," he says) — he mentions their creators by name. Before long, the room seems filled with silent, highly talented people.

A large abstract painting on the dining-room wall is "Ethel Greene," Norm says. "I bought it at an auction at the Athenaeum, (the La Jolla Music & Fine Arts Library) from the artist's private collection, because she was such a good friend of Ruocco's. It seemed appropriate."

Of a geometric sugar-pine sculpture, Norm says, "Ben Goo, a Cranbrook graduate, and former head of the sculpture department at Arizona State." Norm adds that he himself graduated from Arizona State University, and was "mentored by Professor Calvin Straub, FAIA — a residential architect — as well as visionary Paolo Soleri."

Norm introduces a paper-wrapped floor lamp as "Noguchi," and glossy turned wood bowls as "San Diego master artists Min Koide and Gene Blickenstaff." A rocking chair and matching pair of rail-back chairs, custom-made to commemorate Norm and Suzanne's wedding, are "Nakashima — walnut sap wood."

He explains that George Nakashima, the late, great mid-century Modernist furniture designer, began his career as an architect, and then became a woodworker. Nakashima's daughter, Mira, still runs the family woodworking firm in New Hope, Pennsylvania — to which Norm and Suzanne have made pilgrimages.

There's also a Nakashima music stand, made of maple burl with a whorled grain that resembles an alluvial plain. Norm plays trombone and classical guitar, and, to spark his creativity, listens to jazz, opera and symphony music.

"There's a direct relation between music and architecture," he says. "Architecture is frozen music — I think Mies (designer Ludwig Mies van

der Rohe) said that. Music is here and gone; architecture captures its essence as an art form."

There are a few sculptures by Norm himself, too — including a whimsical cast-bronze nude chess set that dates to his university days. Its three-dimensional, stair-stepped board consists of alternating blocks of redwood and Douglas fir.

Suzanne, whose hobbies include cooking ("I'm a nester," she says) appears to live effortlessly amid functional art — including a set of stylized silverware designed by post-war Modernist Arne Jacobson. The spoons resemble musical notes.

"I'm not a collector, but I enjoy other people's collections," Suzanne says. "I've toured every major museum

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in the country." Her husband, she adds, is "a Modernist, but he doesn't like the stark aspects of Modernism. His sense of art softens it. This is a Modern house, but it has Norm's touch."

Homes that Norm lived in previously include one in Talmadge that looked so much like a Cliff May that May himself joked with Norm that he lived in one of his houses.

Norm, a member of the San Diego Chapter of the American Institute of Architects, designs in three dimensions, making models of corrugated board. He currently is working on a studio to go behind his home.

"I'm delighted," Suzanne says. "It's the first time Norm is designing a structure for himself."

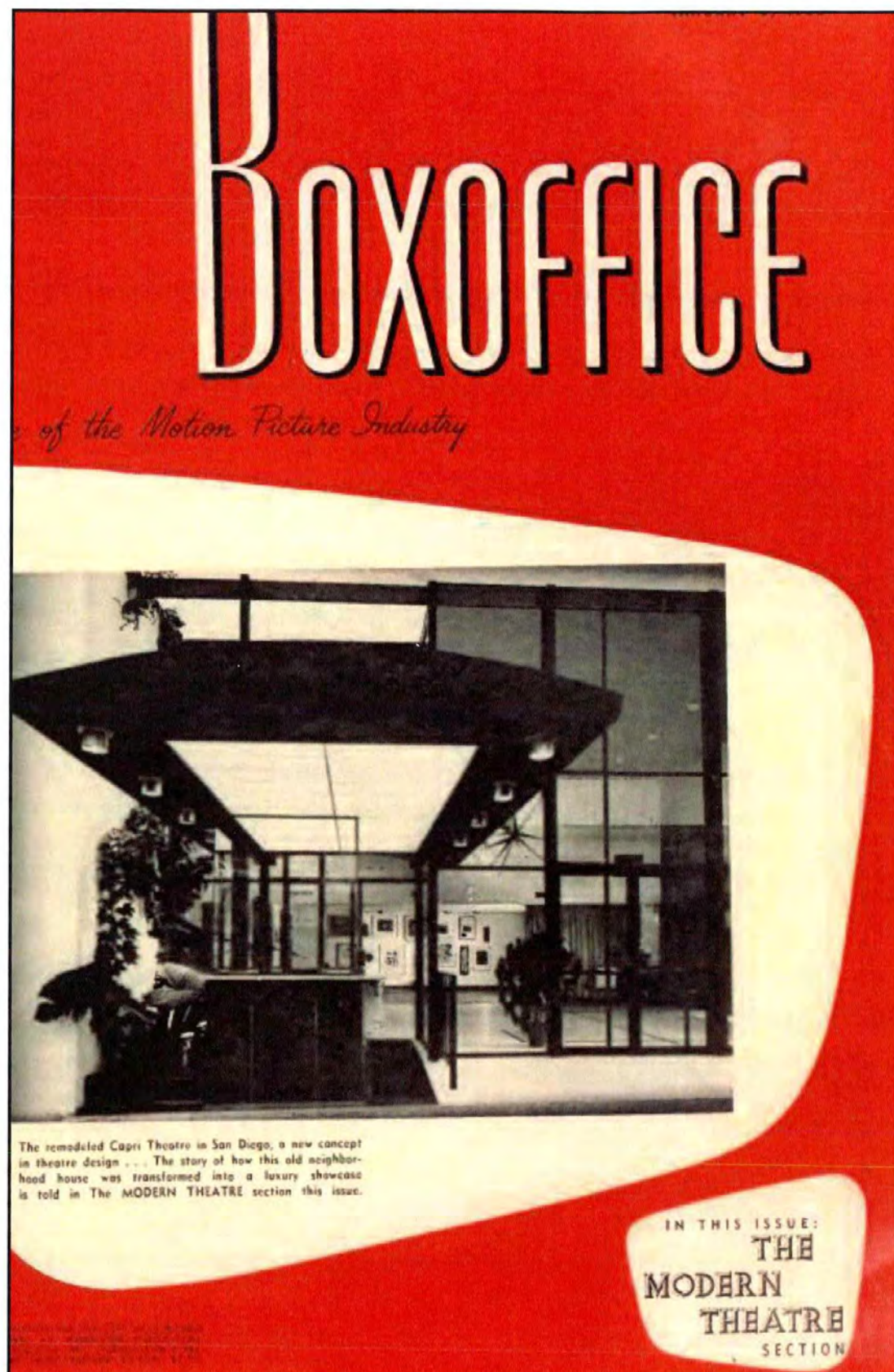
Her own creativity is evident in the garden. In addition to helping Norm with collections of orchids, bonsai and rex begonias, Suzanne has blanketed a bank alongside the driveway with intriguing, sculptural succulents. Among them are slender *Euphorbia* cacti, ruffled *Echeveria*, artichoke-like *Agave parryi*, and green-and-white striped *Agave americana*. Behind these, creating a privacy fence, grows giant timber bamboo — "*Bambusa oldhamii*," says Norm, who learned landscape design from Straub, and horticultural terminology years ago, while working in a nursery.

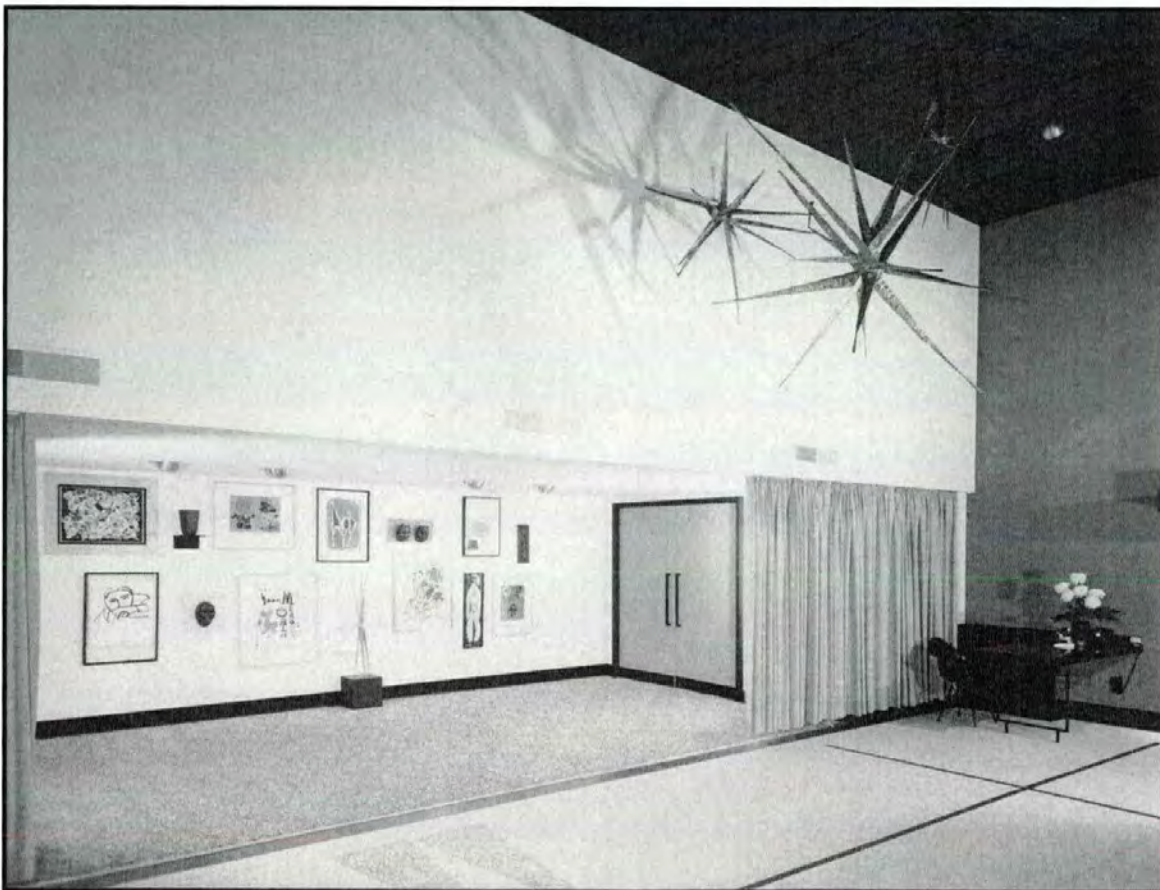
Visible from the garden, just inside the house, is an abstract sculpture hewn from a section of tree trunk.

"James Hubbell," Norm says. "I'd had my eye on it for 20 years. I bought it right before the wildfires destroyed Jim's studio. I feel I rescued it."

Hubbell, a Julian-based artist, sculptor and architect known for organic, nature-inspired designs, also created Norm and Suzanne's wedding rings. Norm takes his wife's hand as he explains that her ring has swirls of gold surrounding an orb of silver — and his has swirls of silver surrounding an orb of gold. ■

WHERE TO FIND IT — PAGE 124





HOMES AND
GARDENS

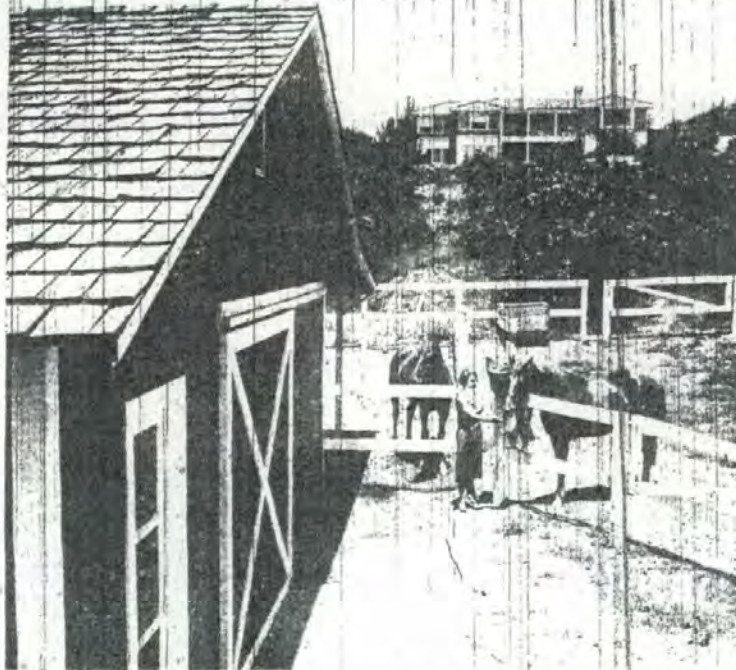
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SECTION 8



COUNTRY LIFE: Stable, horses, avocado grove and country home—this photo catches spirit and possibilities of Mt. Helix living. Mrs. Maart Baker and daughter, Julie, 15, tend the horses at their home, 2010 Melva Rd.

FINE HOMES ON THE HILL



LAKESIDE LIVING: Helix Lake, viewed across terrace from Dr. and Mrs. Harold Elden's home at 5945 Fairlake Rd.

MT. HELIX — CHOICE AREA

Country Living At Its Casual Best, Close To City

By CLYDE S. KESTER
The San Diego Union's
Home and Building Writer

Mt. Helix, the hill near the cross in San Diego, has become one of the choice residential districts of the San Diego area.

There are several residential areas around San Diego that stand out above others, including La Jolla, Rancho Santa Fe, Poway, Escondido, Vista, San Marcos, Mission Hills, Encinitas and others, each with its better homes, its own distinctive atmosphere and special appeal.

Mt. Helix and Grossmont rate with these in fact; most of the families who reside in these hills would not trade with the others, and as the La Jolla is the one who resides in Rancho Santa Fe, so the families who reside in Mt. Helix and Grossmont are the ones who reside in the other areas.

Mt. Helix and Grossmont are adjoining districts, and for the purposes of this story, are the single area which they actually are. They are alike, the only reason for the separate treatment being that the development was undertaken as two separate subdivisions.

Life is casual and pleasant on Mt. Helix. It is a garden spot, with its fine soil and ideal climate. Sections of the area are literally a forest of avocado trees and citrus

fruits.

Many advantages distinguish life on Mt. Helix. It has the appeal of country living almost within the city, or at least within easy driving distance over wide, high-speed freeways to the very heart of the San Diego business section.

It is possible on Mt. Helix to live in the shade of a fresh water lake, and enjoy its refreshing atmosphere. Actually, it is a reservoir that has been named Helix Lake.

Others have enjoyed their own small lakes or ponds on their own property. At least one is said by the waters from natural springs.

Some families have their homes hidden among the spreading branches of avocado orchards. The lush, dark green foliage of the avocado trees creates a tropical garden atmosphere, in direct contrast with the dry desert feeling that is common to Southern California's barren hills.

Many homes are tucked along the bank of Mt. Helix or nestled on a site carved from a slope at a vantage point which offers a spectacular view—a panoramic sweep of valley, hills, farms and city.

The view possibilities on Mt. Helix are almost unlimited, depending only on what side of the

hill the owner has chosen to build.

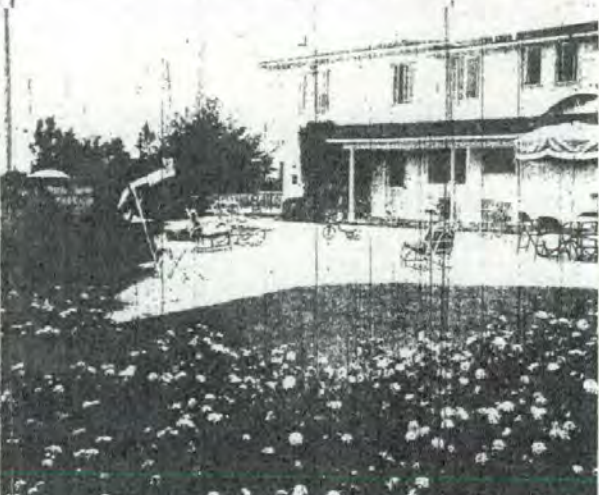
Those high on the hill and on the western side, are able to see the ocean and the bay on clear days, although they are 13 miles or more from the coast line.

Many prefer the eastern brink with its overlook of El Cajon Valley where the farms and small acreages create an interesting patchwork quilt by day and the city blazes with sparkling colored lights by night.

Others on the hill have a closer view of Helix Lake below and the avocado groves that spread over nearby slopes.

Homes are interesting on Mt. Helix way. There are all kinds, some with two stories resembling the large mansion type, others low and sprawling, ranch style, still others of very modern design with lots of glass and oak, (an interesting angle). Included are adobe dwellings, wood frame houses, stucco houses, the sophisticated Spanish style and combinations of materials and designs. Many plans have masonry, including brick, concrete block, flagstone and native stone.

An outcropping of large granite boulders about Mt. Helix has been utilized by many owners to add interest to their landscaping. It is (Continued on Page 12, Col. 1)



OUTDOOR LIFE: The patio is almost a must to enjoy the Mt. Helix home properly. Here is Mr. and Mrs. William Starr's side, flagstone terrace, 2011 Pines Dr.



San Diego Daily Transcript
Thursday, September 8, 1949

44280—Burton Jones, Box 455 La Mesa, per
W. J. Dunn, 8366 Adams, Lemon Grove;
frame res and att gar, 1 story, 5 rooms,
1 unit, 1572 sq ft. Summit Dr, Gross-Mt
Helix, por lot 398 \$6922

San Diego Union
Saturday
November 16, 1968

Medhurst Made Capri Manager

Gene Medhurst has been appointed manager of the Capri Theater, effective Nov. 25, Burton Jones, operator of B-J Theaters, has announced. B-J also operates the College and Helix theaters.

Medhurst has been in film exhibition here two months short of 31 years, all of them with Theatrical Enterprises, for whom he has managed the Spreckels and Tower. Medhurst started as an usher at the Cabrillo.

Art Thomas, former manager of the Broadway and Tower Theaters, will take over at the Spreckels Theater. Ken Stewart is the new Tower Theater manager.

San Diego Union
Wednesday
December 9, 1964

Remodeling Closes Capri

The Capri Theater has been closed for remodeling. Robert Strauss, manager, has announced. The theater will reopen Christmas Day with "The Americanization of Emily" starring James Garner and Julie Andrews.

The film is the story of a dedicated coward, played by Garner, against the backdrop of World War II's Normandy invasion. The film also will open the same day at the Big Sky Drive-In Theater.

Curtain comes down on a historic screen

By Ed Jahn
Staff Writer

There was a time when the Capri and the movies it showed had legs, as Burton Jones would say.

Those days are gone, however, and now so is the Capri. San Diego's first reserved-seat, showcase motion-picture theater.

Great American First Savings Bank, which recently purchased the theater at Park Boulevard and University Avenue, has not ruled out the possibility that the theater could

again show motion pictures.

However, the projection room has been stripped, the seats removed and the screen taken down. The bank also is continuing with plans to use the theater's parking lot to accommodate patrons of a bank branch that is already located adjacent to the theater.

The demise of the Capri is the latest in a series of theater-closings. The Fine Arts in Pacific Beach has been torn down to make way for a shopping mall. The Frontier Drive-in

in Loma Portal and Campus Drive-in in the College area met similar fates.

Elsewhere, other venerable theaters are facing economic hardship because of operating costs, slack attendance and competition from videocassettes, cable television and shopping-mall multiplex movie houses.

Even the Capri went through a decade of offering triple-X pornography before going under. That was the

See CAPRI on Page B-4



Reflections on
San Diego

Capri theater

B-4 The San Diego Union Monday, August 13, 1986

Capri: Curtain comes down on a historic screen, a long career

Continued from B-1

result of a long-term operating lease in an effort to retain the theater, Jones said, and when the lease expired it was time to let the property

Jones admits to having a pragmatic nature, though, one that has made him wealthy over the years, he said. Then the time came this summer, the Capri was sold for a handsome profit and Jones, who at 79 is retired and lives in an art-filled condominium overlooking Balboa Park, ended his long career with the silver screen.

In its time, the Capri was a gold mine. Thirty years ago, according to Jones, it showed that San Diego had turned the corner and come of age. The movie was "Around the World in 80 Days" and by late 1956 it had been showing at the Capri for months. Mike Todd, the picture's producer, was extremely proud of its success and every week he would advertise the top grosses at cities across the country in *Variety*, Jones recalls.

"Back then," he said, "the distributors had the idea that San Diego was mid-town, like Bakersfield and San Bernardino. But every week, there could be the Capri doing better than Los Angeles and Dallas in ticket sales."

"It just kept on and on. That movie sold legs. We were sold out for the first 19 weeks and the run lasted over a year and went at about 95 percent capacity."

"Pretty soon the distributors were giving a lot of attention to San Diego."

Those were the days when the top ticket price was \$1.50 and the feature ran about 10 times a week, he stated.

Jones was already an established theater owner when the idea of a "hard ticket" or reserved-seat theater came to fruition. Prior to World War II he owned the La Mesa Theater in that city, and had his parents manage the business while he was in the Army.

Later he built the Helix Theater in La Mesa and owned Cinema 21 in Julian Valley, the Aero Drive-In in Escondido, Grossmont Theater and College Theater and the Remuda in San Fernando.

What caught his eye back in 1954 was the aging Egyptian Theater, a movie house built in the style of an Egyptian temple back in the 1920s when the world was caught up with sensational exploits of Howard Carter, discoverer of King Tut's tomb.

By 1954 the theater's facade was rotting, the foyer was gloomy and the theater was only grossing \$600 on good weeks. It was also a time when Hollywood was fighting with the television industry for entertainment dollars by producing large-scale musicals, dramas and adventure movies.

Jones bought the Egyptian and invested \$100,000 in remodeling "everything but the four walls." Terracotta-covered columns—own and Jones, with an eye for modern art, replaced them with all United-Glass front that resembled Mondrian painting.

Wider "rocking-chair" seats were



The San Diego Union/John McCarthy

Burton Jones recalls the heyday of San Diego's Capri theater, when the movies it showed "had legs."

added, a larger screen suited to the new wide-screen techniques was installed, hand-laid carpets were laid down and Jones put in a glass-enclosed "cry room" for obscure, personal children.

"I wrote down a list of names that came to mind," Jones said, "and just thought 'Capri' had the right sound. A couple years later there were dozens of theaters around the country with that name."

Although he commissioned a \$5,000 hanging brass artwork for the lobby and installed a wall full of prints by Miro, Matisse and Chagall, the Capri was by no means an "art theater" exclusively showing foreign and domestic films for a select audience.

"The theater owner looks at a movie with eyes that are different from the theatergoer or the critic," Jones said. "We have dollar signs in our eyes. We look at them from the standpoint of commercialism."

Although Jones knew what would draw an audience, he said, he was handicapped by a bidding agreement among the "downtown battleships"—the Orpheum, Fox, Spreckels and California. The downtown theaters claimed that since the Capri was near Hillcrest, it was out of the competitive district of the major theaters and shouldn't be allowed to bid for the exclusive showing rights of major releases.

Jones contended that the theaters were just using that logic to keep a lock on the bidding rights and that practice was damaging his business. Eventually, he was successful with a \$60,000 lawsuit and was allowed to bid on "Rear Window" and "Bridge over the River Kwai."

After his success with "On the Waterfront," United Artists began keeping an eye on the Capri and eventually helped set up "Around the World in 80 Days," Jones said.

visited Jones by telegram so she could make sure she had after-dinner tickets.

It was not unusual to take in \$10,000 a week in those days, he said.

For years, the Capri remained the showplace of first-run movies, premiering "Gigi," "West Side Story," "South Pacific" and "Ben-Hur." Then something happened. The movies changed. The bombs started failing.

"Cleopatra" was "a big disappointment" at the box office, Jones said. So was "Hello Dolly."

"The last big hit was 'Funny Girl,'" he said. "They stopped making musicals after that. There was no appeal. The idea of family entertainment changed. Ratings came out. The suburban theaters and multiplexes could offer more for less."

For Jones, it was obvious he could

no longer stay competitive. He said he decided to get out of the motion-picture business that had consumed his working life.

"It started when I was a kid," he said. "I knew enough to ask for jobs on the shady side of the street on a hot day and wound up selling ice cream and prizes in a vaudeville house."

By the time he was 18, he was a stage manager and impressed with the reaction of the vaudeville audi-

ence when motion pictures like "Covered Wagon" were brought in to bolster the entertainment lineup.

He worked for Paramount in the Midwest and Fox on the West Coast. "I met celebrities," Jones said, "and a tuxedo to me was like a pair of overalls to a working man."

"That was the Golden Age of movies, really. And I have to admit, I got into it like someone gets into silicon chips, the same way people got into television when the time came."

JONES, Burton

2/20/84
10/12/84

Obituaries

Burton Jones; art patron, civic activist

Burton Jones, an art patron, civic activist and retired theater owner, died early yesterday at Sharp Cabrillo Hospital after a short illness. He was 82.

Mr. Jones had built and operated many area movie theaters including the Capri Theater, which once was the premiere first-run theater in San Diego.

He was born in Chicago, Ill., March 28, 1907, and lived in San Diego County for 41 years, first in La Mesa and most recently in a condominium near Balboa Park.

Mr. Jones' involvement with the-

Local

aters came early, and he was a stage manager by age 18, when movies were an added attraction for vaudeville theaters. He worked for Paramount in the Midwest and for Fox on the West Coast.

Prior to World War II he owned the La Mesa Theater and had his parents manage it while he served in the U.S. Army.

He developed the Capri in 1954 from the Egyptian Theater. To make

the Capri a success, he successfully pursued a lawsuit against a downtown theater monopoly for first-run distribution rights. He retired and sold his theater chain in 1958.

He was active in the Democratic Party in the late 50s and 60s when he managed Pat Brown's first campaign for governor in 1958.

He was past vice president of the national Association of Theater Owners of America; past president of the La Mesa Rotary; a founding member of the board of trustees of Grossmont Hospital and a trustee of the La Jolla Museum of Contemporary Art. He was a member of the Variety Club,

the Rest and Aspiration Society, a men's social club, and the Motion Picture Pioneers.

Survivors include his wife, Barbara, San Diego; four step-children, Cathy Wade Morrow, Bellingham, Wash., Ellyn Wade Hartman, Encinitas, Wendy Ann Wade, Bloomington, Ill., and Gary Allen Wade, Ridgefield, Wash.; and 12 grandchildren.

There will be no services at his request. The body will be cremated and interred at El Camino Memorial Park.

Mr. Jones was a contributor to the St. Vincent de Paul Joan Kroc Center for the homeless, and the family has suggested memorial contributions to the center, 1550 Market St., San Diego, Ca. 92101.



File photo

Burton Jones

Thursday, November 24, 1994

THE SAN DIEGO UNION-TRIBUNE

Esther L. and Joseph W. Maddocks; wed 64 years

La Mesa residents Esther L. and Joseph W. Maddocks, who spent 64 years together as a married couple, died within two days of each other last week.

Mrs. Maddocks, 96, died Nov. 14 of a heart attack. Mr. Maddocks, 89, died of heart failure Nov. 16.

She was born in Rushville, Ill., and he was born in Lynn, Mass. They were married in 1930 and moved the next year to San Diego. Both were longtime members of the First Presbyterian Church of El Cajon. Mr. Maddocks was the first president of the San Diego Council of Churches.

In addition to being a longtime Mason and member of the downtown Kiwanis Club, Mr. Maddocks was

active as a volunteer for the YMCA, the Valle de Oro Community Planning Association and the Grossmont-Mount Helix Improvement Association.

Mrs. Maddocks was active with the Kiwanis Women's Auxiliary and was a past president of her church's women's association.

Survivors include two sons, David E., of San Diego, and Philip J., of Vacaville; two daughters, Diane Johnson, of La Mesa, and Grace Fradenburg, of Georgetown; seven grandchildren, and eight great-grandchildren.

A memorial service was held Nov. 21.

Culture Lust

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Historic Capri Theater Helped Usher In Modernism



Above: The Capri theatre, formerly on Park Boulevard in San Diego. Photo by Julius Shulman.

Tuesday, February 2, 2010

There's something tremendous about old movie theaters. If some of San Diego's bygone cinemas, like The Roxy, The Guild, The Fine Arts, bring back fond memories, or if you've ever caught the midnight show of "Quadrophenia" or saw "Harold and Maude" with "The King of Hearts" as a double-bill, then you know what I mean.

Aside from the Ken and the La Paloma (thank god!), must all movie theaters involve a trip to the mall? It wasn't always this way, and San Diego's own Park Boulevard was home to one of the city's first mid-century modern theaters, known as The Capri. Under new (and unconventional) ownership during the mid-1950s, the Capri also became an unlikely outpost of San Diego modernism. In fact, the Capri became a showcase for some of San Diego's best artists.

The building's facade looked like a bit like a Mondrian painting. An "ultra-modern" bronze sculpture hung from the 17-foot high lobby ceiling and there were Miro-inspired mosaics in the bathrooms. The main wall of the lobby became a de facto gallery, displaying carefully selected work by local artists.



Above: The lobby of The Capri theater. Photo by Julius Shulman.

the credit, or blame, for turning the theater into a bastion of modernism falls upon its owner Burton Jones, aided and abetted by a writer named James Britton.

Jones, who owned theaters elsewhere in San Diego and Los Angeles, purchased the 1926 Egyptian Theater, the centerpiece of an exotic stretch of Egyptian Revival buildings along Park Boulevard just south of University, and promptly gutted it. Modernists could be ruthless in their efforts to bring things up to date and historic preservation issues did not keep them up at night.

Jones "completely rebuilt" the building "inside and out" according to a July, 1954 article in the San Diego Union, accompanied by a photo of the stocky Jones posing over a model of his "modernistic" theater. There are rumors that San Diego modern architect Lloyd

Ruocco was involved with the Capri project, but Frank Gruys, AIA (of Beverly Hills) is credited with the design.

Along with new improvements like "draftless" air conditioning and an 800 square foot screen, much was made of the bronze sculpture commissioned for the lobby from Los Angeles sculptor Bernard Rosenthal.

Rosenthal (known as Tony Rosenthal after 1961) received a lot of architectural commissions through his association with Charles & Ray Eames, Eero Saarinen and John Fentzen. He gradually became synonymous with public art in the 1960s, exhibiting at major museums and galleries around the world until his death last July. His sculpture for the Capri was designed to "throw shadow patterns against the lobby walls."

The building and Rosenthal sculpture may have been unconventional for the time, but so was owner Burton Jones. He went out on a limb when he decided to have James Britton, an outspoken architecture critic, select and install art exhibitions in his lobby.

Britton arrived here in 1948, and soon began writing a column for Point Newsweekly called "Art of the City." In October of 1954, he wrote about events at the new Capri Theater and praised Jones' "policy to show only top quality pictures aimed at discriminating audiences." At the same time, Britton warned that this formula might not succeed in San Diego. "And the town will be the poorer culturally. San Diego will have demonstrated once more that it offers no easy hospitality to men of high artistic conscience."

The Capri persevered. Two years later, Britton (who became an associate editor at San Diego and Point) was busy curating regular art exhibits in the lobby, featuring painters such as William Munson, Fred Hocks, Sheldon Kirby, Linda Lewis, Fred Holle and many others.



Above: "Invader IV" by Sheldon Kirby, 1957. Photo courtesy of Greg Strangman

in SD magazine."

Holle was an aspiring young painter whose art studies were interrupted by four years in the Navy. Soon after being discharged in 1956, Holle and his wife went to see "Lust for Life" at the Capri, where they also saw "paintings by an artist named Sheldon Kirby. The pitch was that Kirby had learned from van Gogh. The paintings were dazzling! Powerful color coupled with strong execution. After seeing the movie coupled with Sheldon's painting, I couldn't wait to get home and try to pump some life into my own neglected 'daubings.'"

In 1958, Holle's own work was shown at the Capri. "It was a real treat, especially since I first experienced that venue when I was a nonentity, a half-formed art hopeful. Britton took notice of my work and was very encouraging to me (and others) in his critiques

Another young artist that Britton encouraged was James Hubbell. The individualistic sculptor, painter and architectural designer defies categorization and is now one of San Diego's best-loved artists. Hubbell's creative community activism and nature-based designs have been recognized around the world.

It might surprise Hubbell fans to know that his first solo exhibition in San Diego took place at the Capri!

Following his return from two years at Cranbrook Academy of Art, the young sculptor's 1956 Capri exhibition featured architectural panels of plastic with fused glass. For one piece, Hubbell used "great crude chunks of colored glass broken off the edges of pouring crucibles, setting them in a bed of white plaster." A grid-like structure suggestive of the building's exterior held the colorful architectural panels upright and also left room for displaying smaller sculptural pieces. It was an eye-catching lobby installation, prompting Britton to declare that it would "win converts to 'modern art.'"

Still, you can't please everyone. In his "Art in the City" column, Britton described an elderly patron whose offhand critique of Hubbell's work - "It stinks!" - was delivered with such force that it knocked her off balance, "but she regained enough equilibrium to teeter back outdoors into the unstudied-but familiar and therefore comforting-ugliness which is the average city street."

Then there is the case of Marjorie (Marj) Hyde, another young artist who helped shape the San Diego mid-century art scene. Hyde received national attention in 1956 when one of her award-winning works, a mosaic, toured the nation with an exhibition called, "Craftsmanship in A Changing World," put on by the Museum of Contemporary Crafts in New York.

However here in San Diego, Hyde's work caused a stir. The same year of the traveling exhibit, a group of Hyde's "innocent, elegant" paintings were hung in one of Lloyd Ruocco's buildings, the Security Trust and Savings Bank in Hillcrest, where they were supposed to remain for a month.

Instead, the paintings came down after just two days, having provoked many complaints, including the following: "If my kid painted pictures like those, I'd give him a heating."

Burton Jones and his Capri Theater came to the rescue. Britton's June, 1956, Art of the City column documented the whole affair while announcing that Hyde's paintings were being shown at the Capri, where "Burton Jones, the outstanding San Diego businessman-connoisseur, always has 'modern' art on view."

Marj Hyde was a devoted artist and teacher; she became the founding head of the Department of Art at Grossmont College, where the Hyde Gallery is named in her honor.

Britton's writing is an invaluable, however skewed, record of Modernism in San Diego and while his art shows at the Capri lasted for only two or three years, they are preserved in his "Art of the City" column and bring the challenges and champions of San Diego's modern community into sharp focus.

As for the Capri, its new look resulted in an unusual domino effect. Britton wrote in 1958 that "the Capri Theater made modern architecture popular in San Diego."

After a fire gutted the nearby Garden of Allah restaurant, the owners asked San Diego modern architect Richard Wheeler to replace it with a Mondrian-inspired building. They called their new enterprise The Flame and Wheeler is said to have designed three more similar buildings in the area in quick succession - creating the city's only Egyptian/Mondrianesque neighborhood!

The 1950s proved to be the Capri's heyday. By the mid-1970s, it had succumbed to screening "porno splits" such as "The Devil in Miss Jones" and "Deep Throat." Landmark Theaters tried to revitalize the run-down space in 1987 as an art house theater (the chain also operated the Ken, the Guild and the Cove at the time) and re-named it the Park.



Above: The Flame, located on Park Boulevard in San Diego.

But in disappointing 21st Century fashion, the entire corner at Park and University was transformed in 2005 into a towering mixed-use, 80-unit condominium development called "The Egyptian." A prime example of what D.A. Kolodenko recently called "...a major San Diego trend: We like to wreck things and then replace them with new things that celebrate, pay lip service to or otherwise acknowledge the things they replaced."

Dave Hampton is a mid-century art and design enthusiast, collector, and co-founder of the mid-century art collective Objects USA.

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Notice of Completion - January 30, 1950

Edmund J. Dunn, Contractor

FORM 346 10-48

THIS FORM FURNISHED BY UNION TITLE INSURANCE AND TRUST COMPANY

BOOK 3477 PAGE 311

(TO BE VALID: This Notice Must Be Filed for Record WITHIN 10 DAYS AFTER COMPLETION OF IMPROVEMENTS)

NOTICE OF COMPLETION

NOTICE is hereby given that: 1. A work of improvement on the hereinafter described property was actually COMPLETED on the 30th day of January, 1950.

2. The name of the CONTRACTOR, if any, for such work of improvement as a whole was

Edmund J. Dunn

(If no contractor for work of improvement as a whole insert "none")

3. The property on which said work of improvement was completed is in the City of

San Diego, County of San Diego, State of California, and is described as follows:

All that portion of Lot 398 of Grossmont Park Subdivision No. 3, in the County of San Diego, State of California, according to the Map thereof No. 1528, filed in the office of the Recorder of said San Diego County, February 5, 1913, described as follows:

Beginning at the Northeasterly corner of land conveyed to John W. Anderson and wife by deed dated February 9, 1942 and recorded in Book 1308 page 369 of Official Records, said point being in the center line of that certain County Road shown on Map of Road Survey No. 651, filed in the office of the County Surveyor of said County and distant thereon North $84^{\circ} 25'$ East 27.86 feet from the Easterly end of a curve concave Northerly having a radius of 171.41 feet; thence North $84^{\circ} 25'$ East along said center line 92.52 feet to the most Northerly corner of a portion of said Lot 398 conveyed to Frank E. Blecker et al, by deed dated February 6, 1946 and recorded in Book 1843 page 168 of Official Records; thence South $35^{\circ} 35'$ East along the Northeasterly line of said land, 110.11 feet to the most Easterly corner thereof; thence along the Southeasterly line of said land; South $46^{\circ} 02'$ West, 55.37 feet and South 28° West, 58.48 feet to a corner in the boundary line of a parcel of land conveyed to James E. Hinton and wife by deed dated January 5, 1949 and recorded in Book 3077 page 78 of Official Records; thence along said boundary line, North $79^{\circ} 30'$ West, 20.97 feet; South $64^{\circ} 38'$ West, 41.65 feet; North $15^{\circ} 32'$ West, 109.35 feet; and North $34^{\circ} 02'$ West, 20 feet to the Northeasterly corner of said land conveyed to Hinton being a point on a curve in the center line of said road Survey No. 651 having a radius of 171.41 feet; thence Northeasterly along said curve, thru a central angle of $1^{\circ} 32' 40''$ for a distance of 4.62 feet to the Easterly end of said curve; thence North $84^{\circ} 25'$ East tangent to said curve and along said center line 27.86 feet to the point of beginning.

Notice of Completion - Page 2

Burton I. Jones, Owner

BOOK 3477 PAGE 312

4. The NAMES, ADDRESSES and NATURE OF TITLE of every person (including the undersigned) owning any interest in said property is as follows:

NAME IN FULL	COMPLETE ADDRESS	NATURE OF TITLE
BURTON I. JONES (Name of undersigned)	P. O. Box 445, La Mesa, Calif. (Street and Number) (City and State)	Fee Simple

5. Dated: January 30, 1950

State of California } ss.
County of San Diego
Burton I. Jones

being first duly sworn, deposes and says that he is the owner of the property described in the foregoing notice, that he is a resident of the State of California, and knows the contents thereof, and that the facts therein stated are true.

(Signature) *Burton I. Jones*
Subscribed and sworn to before me this 30th day of January, 1950.

Notary Public in and for said County and State
(If this Notice is executed by a corporation use corporate form of verification below and affix corporate seal)

State of } ss.
County of

being first duly sworn, deposes and says: That he is an officer, to wit, of

a corporation, which is the owner of the property described in the within Notice of Completion, executed by said corporation; that he has read the said and knows the contents thereof; and that the facts therein stated are true of his own knowledge; that he makes this verification for and on behalf of said corporation.

(Signature) _____
Subscribed and sworn to before me this _____ day of _____, 19____.

Notary Public in and for said County and State

SPACE BELOW FOR RECORDER'S USE ONLY

INDEXED

RECORD NO. 11506
FILED AT REQUEST OF
BANK OF AMERICA NATIONAL TRUST & SAVINGS ASSOCIATION

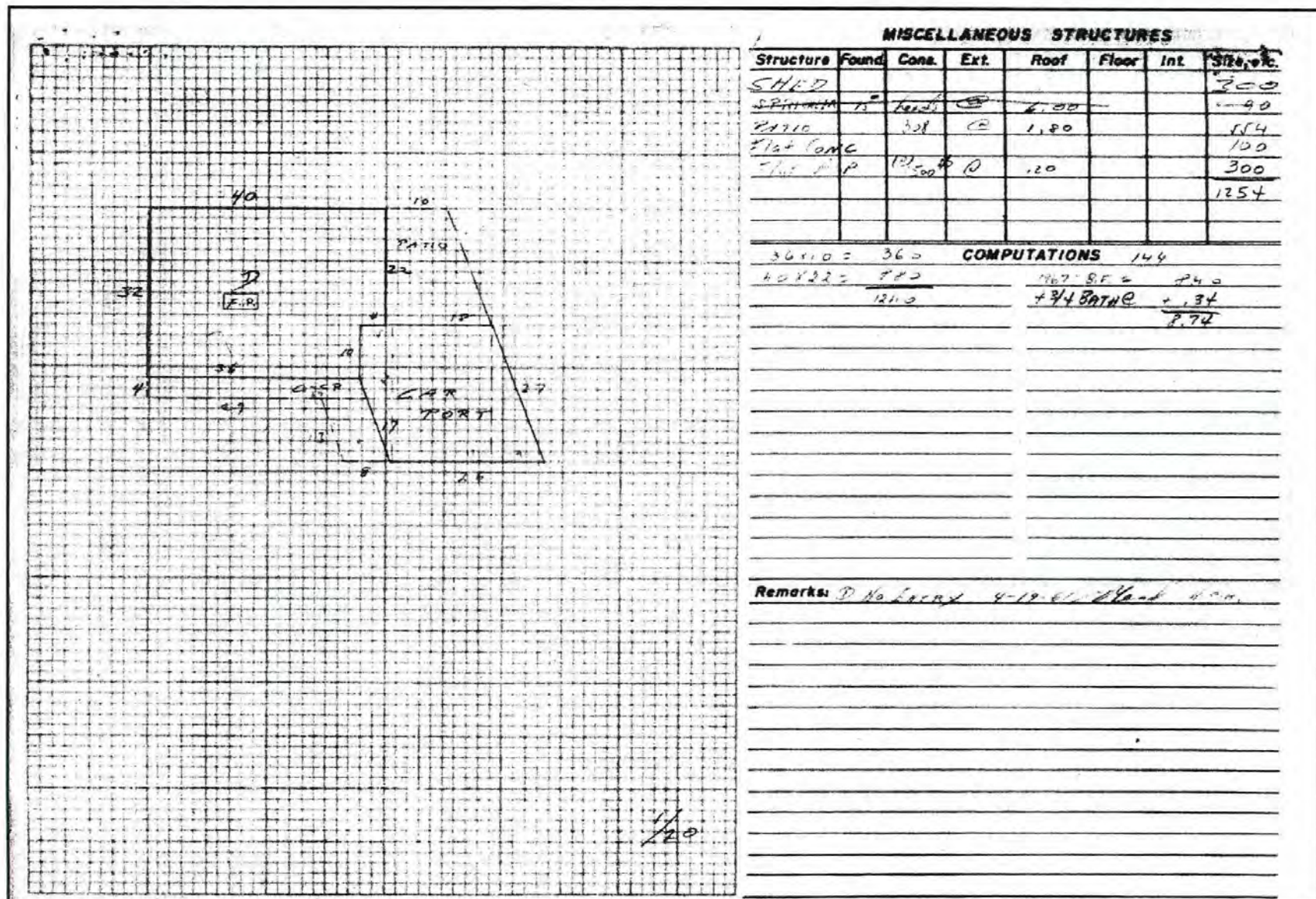
JAN 31 1950
RECORDS DEPT. 10
BOOK 3477 PAGE 311
OFFICIAL RECORDS
COUNTY OF SAN DIEGO, California
COUNTY RECORDER 170
6

Residential Building Record


SAN DIEGO CO. CALIFORNIA **RESIDENTIAL BUILDING RECORD SHEET** OF **SHEETS** PARCEL **711-2-24-7**

ADDRESS **7520 S. BROADWAY**

CLASS & SHAPE CONSTRUCTION		DESCRIPTION OF BUILDING										ROOM AND FINISH DETAIL									
CLASS	SHAPE	STRUCTURAL	EXTERIOR	ROOF	LIGHTING	AIR CONDITION	FLOORS	ROOMS	FLOOR FINISH	TRIM	INTERIOR FINISH										
26.0 x 40	Standard	Frame	Shed	Shed	Fluor. & Pitch	Fluor. & Pitch	Fluor. & Pitch	All	Fluor. & Pitch	Fluor. & Pitch	Fluor. & Pitch										
ARCHITECTURE		Shedding	Shedding	Shed	Shed	Shed	Shed	Shed	Shed	Shed	Shed										
TYPE		Shedding	Shedding	Shed	Shed	Shed	Shed	Shed	Shed	Shed	Shed										
FOUNDATION		Shedding	Shedding	Shed	Shed	Shed	Shed	Shed	Shed	Shed	Shed										
CONSTRUCTION RECORD		Shedding	Shedding	Shed	Shed	Shed	Shed	Shed	Shed	Shed	Shed										
EFFECT YEAR		Shedding	Shedding	Shed	Shed	Shed	Shed	Shed	Shed	Shed	Shed										
APPR. YEAR		Shedding	Shedding	Shed	Shed	Shed	Shed	Shed	Shed	Shed	Shed										
NORM. % GOOD		Shedding	Shedding	Shed	Shed	Shed	Shed	Shed	Shed	Shed	Shed										
RATING (E, G, A, F, P)		Shedding	Shedding	Shed	Shed	Shed	Shed	Shed	Shed	Shed	Shed										
COMPUTATION		Shedding	Shedding	Shed	Shed	Shed	Shed	Shed	Shed	Shed	Shed										
APPR. & DATE		Shedding	Shedding	Shed	Shed	Shed	Shed	Shed	Shed	Shed	Shed										
UNIT		Shedding	Shedding	Shed	Shed	Shed	Shed	Shed	Shed	Shed	Shed										
AREA		Shedding	Shedding	Shed	Shed	Shed	Shed	Shed	Shed	Shed	Shed										
DATE		Shedding	Shedding	Shed	Shed	Shed	Shed	Shed	Shed	Shed	Shed										
TOTAL		Shedding	Shedding	Shed	Shed	Shed	Shed	Shed	Shed	Shed	Shed										
NORM. % GOOD		Shedding	Shedding	Shed	Shed	Shed	Shed	Shed	Shed	Shed	Shed										
R.C.L.N.D.		Shedding	Shedding	Shed	Shed	Shed	Shed	Shed	Shed	Shed	Shed										



Permit Summary

	
elp Home	Look Up Summary
Permit Summary	
Permit: P 94005111	
Description: PLUMBING	
Project:	
Status: DONE	Entered: 29-Nov-1994
Issued: 29-Nov-1994	Completed: 13-Jan-1995
Decision: FINAL	
Expiration: 13-Jan-1995	Next Renewal:
Location Desc.:	
Permit Manager	
Permit Name:	
Lead Person:	
Default Inspector:	
Issued Date: 29-Nov-1994	Expiration Date: 13-Jan-1995
Renew Eff. Date:	
Difficulty:	
	CEQA Status:
	Renewable:

Parcel Information	
<small>588</small> EDGELAKE DR	APN 491-592-07-00
	GIS Parcel
Scope of Work	
LOSS STREET: SUMMIT DR DESCRIPTION OF WORK: GAS LINE FOR NEW STOVE IN EXISTING SFD	
Applicant Information	
There is currently no applicant.	
Contact Information	
Company:	
Name:	
Representative:	
Title:	
Address:	
City / State / ZIP:	
Work Phone:	
Home Phone:	
E-Mail: mailto:	
	Extension:
	FAX:

Permit Owner		
There is no permit owner.		
Professionals / Contractors		
EEL CANYON PLUMBING, INC. 40 CAMPO RD RING VALLEY, CA 92077- 6 - PLUMBING License: 506276 Expires: 28-Feb-2007	Phone: 6194664	
Structure Classification		
Initial Value: \$0.00	Calculated Value: \$0.00	
Standard Plan:	Public Project: NO	
# of Structures:	# of Res. Units:	
Total Floor Area: 0		
Model:		
Occupancy Group	Construction Type	Structure Class
None attached.	None attached.	None attached.

Fees				
Fee Code	Description	Fee Amount	Amount	
005	GAS SYS TO 4	\$2.60		
001	PLUMBING ISSUANCE	\$20.00		
Total:		\$22.60		
Conditions of Approval				
Q.	Condition	Description	Status	
There are no conditions for this application.				
Inspections				
Inspection	Result	Completed Date	Completed By	Schedule
LEGACY INSPECTION	P	13-Jan-1995	BWN	
Activities				
Description	Assigned	Est. Completion	Target End	Decision
There is no activity information available for this application.				
Comments				

There is no comment information available for this application.

Utility Clearances

There is no Utility Clearance information available for this application.

County of San Diego | Land Use and Environment Group



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[Summary](#)

Permit Summary

Permit:	1005 99002374		
Description:	COMB-OTC		
Project:			
Status:	EXPR		
Issued:	12-Nov-1999	Entered:	12-Nov-1999
Decision:		Completed:	
Expiration:	11-Nov-2002		
Location Desc.:		Next Renewal:	12-Nov-1999

Permit Manager

Permit Name:			
Lead Person:			
Default Inspector:			
Issued Date:	12-Nov-1999	Expiration Date:	11-Nov-2002
Renew Eff. Date:			
Difficulty:			
		CEQA Status:	
		Renewable:	

Parcel Information

Address	APN	
630 EDGELAKE DR.	491-592-07-00	GIS Parcel

Scope of Work

oss street: SUMMIT
tivity Code: 42M102
scription of Work: DEMOLITION OF SHED. SEE SDG&E LETTER EXPLAINING THERE IS NO ELECTRICAL SERVICE TO SHED.

Applicant Information

Company:	
Applicant:	APPLEBAUM, NORM
Representative:	
Title:	
Address:	9830 EDGELAKE DR.

City / State / ZIP: LA MESA, CA, 91941			
Work Phone:		Extension:	
Home Phone: 619-463-1867		FAX:	
E-Mail: mailto:			
Contact Information			
Company:			
Name: APPLEBAUM, NORM			
Representative:			
Title:			
Address: 9830 EDGELAKE DR.			
City / State / ZIP: LA MESA, CA, 91941			
Work Phone: 619-463-1867		Extension:	
Home Phone:		FAX:	
E-Mail: mailto:			
Permit Owner			
Name: APPLEBAUM, NORM			
Address: 9830 EDGELAKE DR.			
City / State / ZIP: LA MESA, CA 91941			
Country:			
Phone: 619-463-1867		FAX:	
E-Mail: mailto:			

Professionals / Contractors			
There are no professionals for this application.			
Structure Classification			
Initial Value: \$0.00			Calculated Value: \$0.00
Standard Plan:			Public Project:
# of Structures:			# of Res. Units:
Total Floor Area:			
Model:			
Occupancy Group	Construction Type	Structure Class	
None attached.	None attached.	None attached.	
Fees			
e Code	Description	Fee Amount	Amount
00004	DEMOLITION PERMIT	\$15.00	\$0
Total:		\$15.00	\$0
Conditions of Approval			
q.	Condition	Description	Status

LEGAL LOT	LEGAL LOT	DONE
OWN/BLD	OWNER BUILDER FORM	DONE
OTHER	SEE TEXT DETAIL	DONE

Required Inspections			
Inspection	Description	Clear Date	Cleared By
9	FINAL		

Inspections					CORR	
Inspection	Result	Completed Date	Completed By	Schedule	O	C
There is no Inspection information available for this application						


Activities					
Description	Assigned	Est. Completion	Target End	Decision	Decision Date
There is no activity information available for this application					

Comments
There is no comment information available for this application.

Utility Clearances

There is no Utility Clearance information available for this application.

County of San Diego | Land Use and Environment Group



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[Summary](#)

Permit Summary

Permit:	1007 20000464	
Description:	ELECTRICAL	
Project:		
Status:	EXPR	Entered: 18-May-2000
Issued:	18-May-2000	Completed:
Decision:		
Expiration:	18-May-2001	Next Renewal: 18-May-2000
Location Desc.:		

Permit Manager

Permit Name:	
Lead Person:	
Default Inspector:	

Issued Date: 18-May-2000		Expiration Date: 18-May-2001	
Renew Eff. Date:		CEQA Status:	
Difficulty:		Renewable:	
Parcel Information			
Address: 30 EDGELAKE DR.		APN: 491-592-07-00	GIS Parcel:
Scope of Work			
Cross street: SEVERIN Description of Work: UPGRADE ELEC FOR EXIST SFD 200 AMP E: 1271 C1			
Applicant Information			
Company: LANG CONTRACTING			
Representative: Title:			
Address: 809 MUNEVAR RD			
City / State / ZIP: CARDIFF, CA, 92007-			
Work Phone:		Extension:	
Home Phone: 6196340830		FAX:	
E-Mail: mailto:			

Contact Information			
Company: Name:			
Representative: Title:			
Address:			
City / State / ZIP:			
Work Phone:		Extension:	
Home Phone:		FAX:	
E-Mail: mailto:			
Permit Owner			
Name: APPLEBAUM, NORM			
Address: 9830 EDGELAKE DR			
City / State / ZIP: LOA MESA, CA 91941			
Country:			
Phone: 619-483-1867		FAX:	
E-Mail: mailto:			
Professionals / Contractors			
LANG CONTRACTING 9 MUNEVAR RD CARDIFF, CA 92007-1332 GENERAL BUILDING CONTRACTOR License: 695637 Expires: 31-Dec-2011			Phone: 760 634-C

Structure Classification			
Initial Value:	\$0.00	Calculated Value:	\$0.00
Standard Plan:		Public Project:	
# of Structures:		# of Res. Units:	
Total Floor Area:			
Model:			
Occupancy Group	Construction Type	Structure Class	
None attached.	None attached.	None attached.	
Fees			
e Code	Description	Fee Amount	Amount
P0145	ELECTRIC PERMIT ONLY	\$100.00	\$1
Total:		\$100.00	\$1
Conditions of Approval			
4.	Condition	Description	Status
	LEGAL LOT	LEGAL LOT	DONE
	STF	SUBJECT TO FIELD	DONE
Required Inspections			
Inspection	Description	Clear Date	Cleared By

Inspections						
Inspection	Result	Completed Date	Completed By	Schedule	CORR	
2 - ROUGH ELECTRIC	P	24-May-2000	1EMN	24-May-2000	O	C
Activities						
Description	Assigned	Est. Completion	Target End	Decision	Decision Date	
There is no activity information available for this application.						
Comments						
There is no comment information available for this application.						
Utility Clearances						
There is no Utility Clearance information available for this application.						
County of San Diego Land Use and Environment Group						

1945 Deed transferring parcels from Frank E. Bleecker and Mae I. Bleecker to their son,
Burton I. Jones

168

WITNESS my Hand and Official Seal.

J.F. Simmons
Notary Public in and for said County and State.
My commission expires June 17, 1947.

RECORDED AT REQUEST OF SOUTHERN TITLE & TRUST CO. MAR 14, 1945 at 9 A.M.
ROGER E. POWERS, COUNTY RECORDER
By Deputy Glen L. Straub

1.00-----}
P0564

3/15/1945 # 21024 BK 1843 PG 168 of Official Records

ED FLETCHER COMPANY, a corporation, which derived title as GROSSMONT PARK COMPANY, a corporation, having its principal place of business in the County of San Diego, California, pursuant to a resolution of its Board of Directors for and in consideration of the sum of Ten and No/100 Dollars

DOMS HEREBY GRANT TO FRANK E. BLEECKER AND MAE I. BLEECKER, husband and wife and BURTON I. Jones, their son, a single man, all as joint tenants.

ALL THAT REAL PROPERTY situated in La Mesa, Lemon Grove & Spring Valley Irrigation District and in the County of San Diego, State of California, bounded and described as follows:

All that portion of Lot 39½ of Grossmont Park Subdivision No. 1, in the County of San Diego, State of California, according to map thereof No. 1626, filed in the office of the County Recorder of said County, February 5, 1913 described as follows:

Beginning at the Northeastern corner of land conveyed to John W. Anderson and wife by deed dated February 9, 1942 and recorded in Book 1308, page 359 of Official Records said point being in the center line of that certain County Road shown on Map of Road Survey No. 661, filed in the office of the County Surveyor of said County and distant thereon North 54° 25' East 27.86 feet from a curve concave Northerly having a radius of 171.41 feet; thence North 54° 25' East along said center line 92.52 feet; thence South 35° 35' East 110.11 feet; thence South 46° 02' West 55.37 feet; thence South 28° 00' West 56.48 feet; thence South 7° 00' East 46.82 feet; thence South 8° 00' West 39.84 feet to an intersection with the Northeastly prolongation of the Southeastly line of said land conveyed to Anderson; thence South 57° 35' West along said prolongation 16.06 feet to the most Easterly corner of said land; thence North 14° 58' West along the Northeastly line thereof 228.76 feet to the point of beginning;

Reserving to the Grantor, its successors, assigns and/or heirs the right of ingress and egress for public road purposes over, along and across the Northeastly 20.0 feet thereof, measured normal to the Northeastly line thereof; and over the Southeastly 20.0 feet thereof, measured normal to the Southeastly line thereof; and reserving the right to dedicate said rights of way to the public for public streets or highways.

Subject to all easements and rights of way of record. Also to County Zoning Ordinance.

Subject also to the following restrictions, reservations and conditions:

FIRST: That said premises shall be used for residential, horticultural, viticultural and/or agricultural purposes only, provided, however, that Lots fronting on El Cajon Boulevard may also be used for business or commercial purposes.

SECOND: That before the placing, erection or construction of any building or buildings upon said property or any portion thereof there shall first be furnished to and approved by the Grantor herein, its successors and assigns, complete plans and specifications for such buildings and for the landscaping and improvement of those portions of said property not occupied by such buildings; provided that said building or buildings shall be erected wholly in accordance with such plans and specifications which shall include the location and direction of facing of such building or buildings upon said property; and no building may be erected on said premises

without such approval in writing first had and obtained.

THIRD: That no farm animals other than saddle horses and chickens shall ever be kept or allowed to be kept upon the premises herein described and said premises shall not be used for commercial poultry or livery business.

FOURTH: That no part of said premises shall ever be used for the purpose of drilling thereon for or producing oil, gas, or like minerals therefrom without the written consent of the Grantor first had and obtained.

FIFTH: That no obnoxious or offensive or noisy factory, trade or business shall ever be operated or carried on upon said premises.

SIXTH: That no outside lavatories or toilets shall be permitted upon said premises or any portion thereof but all lavatories or toilets shall be built in the interior of the buildings erected thereupon and be connected with a cesspool, septic tank or sewer.

SEVENTH: That neither said premises nor any portion thereof shall ever be used, lived upon or occupied by any person or persons other than of the Caucasian race; provided, however, that if persons not of the Caucasian race be kept thereon by a Caucasian occupant strictly in the capacity of servants or employees actually engaged in the service of the occupant or in the case of said premises for such occupant, such circumstances shall not constitute a violation of this condition.

EIGHTH: That the foregoing conditions, restrictions and covenants with the exception only of those contained in Paragraph Seventh shall terminate and be of no further force and effect on and after January 1, 1948.

NINTH: The grantor herein reserves a right of way six (6) feet in width across the within described property with right of ingress and egress for the use of public utilities, water pipes or conduits, the same to be located along the most convenient line through said lot or lots, but such location or construction not to interfere with the existing improvements, and any pipes so laid to be at least eighteen (18) inches below the surface of the ground; and if the above described property is crossed by any pipe line of the La Mesa, Lemon Grove and Spring Valley Irrigation District now in place, then this instrument is made subject to said right of way as heretofore granted.

TENTH: That only one such residence together with the outbuildings above mentioned, shall be permitted upon said land at any time unless the grantor, its successors or assigns, consents thereto in writing.

ELEVENTH: That any breach or violation of any of the conditions, covenants or restrictions hereinbefore contained shall cause all the legal and/or equitable title to the premises with respect to which the breach occurs, together with the improvements thereon and appurtenances thereto belonging to be forfeited to and revert to the Grantor, or its successors or assigns, each of whom shall have the right of immediate entry upon and recovery of such premises, in such event; such right to be wholly the property of and enforceable by the Grantor and not to inure to the benefit or detriment of any other owners in the tract or other persons; provided further that the breach of any of such conditions, covenants or restrictions, or re-entry or reversion of title by reason thereof shall not defeat or render invalid the lien of any mortgage or trust deed made in good faith and for value upon said premises effected by such breach or forfeiture, but said conditions, restrictions, reservations and covenants shall be binding upon and effective against any subsequent owner of said realty; and as cumulative and additional remedy any such breach or violation, or the continuance thereof, may be enjoined, abated or remedied by appropriate proceedings. No waiver of, or acquiescence in, any breach of any of the covenants, conditions

or restrictions above contained shall be construed or effective as a waiver of or acquiescence in any other or succeeding breach of the same or any other covenant condition or restriction.

SLW 2/27/45
1 Dollar 10 Cents

XXXXXX

IN WITNESS WHEREOF, said Corporation has caused this deed to be signed by its President and Secretary and its Corporate Seal to be affixed thereto, this 5th day of February 1945.

ED FLETCHER
CO. CALIFORNIA
INCORPORATED

Ed Fletcher Company
Ed Fletcher President
Willis H. Fletcher Secretary

STATE OF CALIFORNIA }
COUNTY OF SAN DIEGO } ss.

On this 5th day of February 1945 before me, the undersigned a Notary Public in and for the said County of San Diego, State of California, residing therein, duly commissioned and sworn, personally appeared Ed Fletcher known to me to be the President and Willis H. Fletcher known to me to be the Secretary of the Corporation that executed the within instrument, known to me to be the persons who executed the within instrument on behalf of the Corporation therein named and acknowledged to me that such Corporation executed the same.

IN WITNESS WHEREOF, I have hereunto set my hand and affixed my official seal at my office in the County of San Diego, the day and year in this certificate first above written.

Katherine L. May
Notary Public
San Diego, Cal.

Katherine L. May
Notary Public in and for the County of San Diego, State of California.

My commission expires Oct. 2, 1945.

RECORDED AT REQUEST OF SOUTHERN TITLE & TRUST CO. MAR 15, 1945 at 9 A.M.

310-18
2104

ROGER N. HOWE, COUNTY RECORDER
By Deputy Glen L. Straw

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FULL RECONVEYANCE

FROM ALL MEN BY THESE PRESENTS: That Whereas, San Diego Pacific Title Company a corporation, having its principal place of business at San Diego, California, Trustee, under Deed of Trust executed by Bush Theatres, Incorporated, Trustor and recorded January 3, 1944 in Book 1615 at page 42 of Official Records, in the office of the County Recorder of San Diego County, California, has been duly requested to reconvey the property hereinafter mentioned, by reason of the satisfaction of the indebtedness secured by said Deed of Trust;

NOW, THEREFORE, IN COMPLIANCE with said request and in consideration of the sum of One Dollar, receipt of which is hereby acknowledged, and the payment of said indebtedness, said Trustee does hereby RECONVEY to the person or persons legally entitled thereto, but without warranty, all of the property covered by said Deed of Trust now held by said Trustee under the terms of said Deed of Trust reference to which is hereby made for full particulars.

IN WITNESS WHEREOF, said SAN DIEGO PACIFIC TITLE COMPANY, as Trustee has caused its corporate name and seal to be hereunto affixed by its Vice President and Assistant Secretary hereunto duly authorized this 7th day of March 1945.

Recorded at Request of Paul Reame Jan 15 1945 3 Min Past 11 A. M.
 ROGER M. HOWE, County Recorder
 By Deputy A. S. Gray

1.00 / 6
 4665

—000—

The consideration being less than One Hundred Dollars, no revenue is required.

BURTON I. JONES, a single man for and in consideration of the sum of TEN AND 00/100 Dollars DO HEREBY GRANT TO FRANK A. BLEECKER AND MAE I. BLEECKER, husband and wife, and BURTON I. JONES, a single man, all as joint tenants ALL THAT REAL PROPERTY situated in the City of La Mesa County of San Diego, State of California, bounded and described as follows:

PARCEL I

Lots Three, Four, Five, Six, Seven, Sixteen, Seventeen, and Eighteen in block Three of Sunnyside Addition to La Mesa Springs, according to the map thereof No. 1118, filed in the office of the County Recorder of San Diego County, California.

PARCEL II

Lots Sixteen and Seventeen in Block Four, Sunnyside Addition to La Mesa Springs, according to the Map thereof No. 1118, filed in the office of the County Recorder of San Diego County, February 4, 1908.

WITNESS my hand and seal this 12th day of January, 1946.

Burton I. Jones (Seal)

STATE OF CALIFORNIA)
 COUNTY OF SAN DIEGO) ss.

On this 12th day of January, 1946 before me, Patricia M. Halsey, a Notary Public in and for said County and State, personally appeared Burton I. Jones known to me to be the person whose name is subscribed to the foregoing instrument, and acknowledged to me that he executed the same.



WITNESS my hand and official seal the day and the year in this certificate first above written.

Patricia M. Halsey
 Notary Public in and for said County and State.
 My commission expires December 2, 1949

Recorded at Request of Frank S. Bleeker Jan 15 1946 25 Min Past 11 A. M.
 ROGER M. HOWE, County Recorder
 By Deputy A. S. Gray

1.00 / 3
 4671

1/15/1946 # 4669 BK 2027 - PG 48 of Official Records

—000—

The consideration being less than One Hundred Dollars, no revenue is required.

FRANK A. BLEECKER AND MAE I. BLEECKER, husband and wife for and in consideration of the sum of TEN AND 00/100 Dollars DO HEREBY GRANT TO FRANK A. BLEECKER AND MAE I. BLEECKER, husband and wife, and BURTON I. JONES, a single man, all as joint tenants

ALL THAT REAL PROPERTY situated in the County of San Diego, State of California, bounded and described as follows:

All that portion of Lot 398 of Grossmont Park Subdivision No. 3 according to the Map thereof No. 1128 filed in the office of the County Recorder of said San Diego County, February 5, 1913, described as follows:

Beginning at a point in the Southerly line of said Lot 398, distant thereon South 89° 57' West 1989.79 feet from the Southeast corner thereof; thence North 10° 03' West 318.83 feet to an intersection with the centerline of that certain County Road shown on Map of Road Survey No. 651, filed in the office of the County Surveyor of said County; thence South 54° 25' West along said centerline, 39.43 feet to the true point of beginning; thence South 54° 25' West along said centerline, 27.86 feet to the beginning of a tangent curve to the right having a radius of 171.41 feet; thence along the arc of said curve and along said centerline, 74.79 feet through a central angle of 25° 00' to a point of compound curve with a curve having a radius of 300 feet; thence along the arc of said compound curve and along said center line 86.13 feet through a central angle of 16° 27'; thence South 11° 45' East, 30.32 feet to an intersection with the Southerly right of way line of said road; thence South 31° 28' East, 302.79 feet; thence South 82° 03' 30" East, 80.75 feet; thence North 54° 38' East, 16.05 feet; thence North 14° 58' West, 228.76 feet to the true point of beginning.

19

SUBJECT TO the conditions, easements and restrictions of record.
WITNESS our hands and seals this 21st day of February, 1945.

Frank E. Bleecker (Seal)

Mae I. Bleecker (Seal)

STATE OF CALIFORNIA)
COUNTY OF SAN DIEGO) ss.

On this 21st day of February, 1945, before me, Gloria S. Carmichael, a Notary Public in and for said County and State, personally appeared Frank E. Bleecker and Mae I. Bleecker known to me to be the persons whose names are subscribed to the foregoing instrument, and acknowledged to me that they executed the same.

Gloria S. Carmichael
Notary Public
San Diego County
Calif.

WITNESS my hand and official seal the day and the year in this certificate first above written.

Gloria S. Carmichael
Notary Public in and for said County and State.
My commission expires August 19, 1946

Recorded at Request of Frank E. Bleecker Jan 15 1946 25 Min Past 11 A. M.
ROGER M. HOWE, County Recorder
by Deputy A. B. Gray

1.10 / 4
4669

—000—

A. ALBERT J. WERNER, for and in consideration of the sum of One Dollar
DO HEREBY QUIT-CLAIM TO VERA L. WERNER,

ALL THAT REAL PROPERTY situated in the City of San Diego, County of San Diego, State of California, bounded and described as follows:

Lot 21 in Block 15, Mission Hills, according to Map thereof
No. 1115 Filed in the office of the county recorder of said
San Diego County on January 20, 1908:

Commonly known as 1876 Sheridan Street, San Diego, California.

WITNESS my hand and seal this 30 day of October, 1945.

Albert J. Werner (Seal)

STATE OF CALIFORNIA)
COUNTY OF IMPERIAL) ss.

On this 30 day of October, 1945, before me, C. B. Smith, a Notary Public in and for said County and State, personally appeared Albert J. Werner known to me to be the person whose name is subscribed to the foregoing instrument, and acknowledged to me that he executed the same.

C. B. Smith
Notary Public
Imperial Co.
Calif.

WITNESS my hand and official seal the day and the year in this certificate first above written.

C. B. Smith
Notary Public in and for said County and State.
My commission expires Oct. 17, 1947

Recorded at Request of Grantee Jan 15 1946 40 Min Past 11 A. M.
ROGER M. HOWE, County Recorder
by Deputy H. A. Erb

1.00 / 3
4672

—000—

COMPARED

Walter M. Dargatz
COUNTY CLERK

Affix Rev. Stamps -

GRANT MADE

DIANE ALDORA WIDMER, for and in consideration of Ten and 00/100 Dollars
Does hereby Grant to ELIAS L. WIDMER,

ALL that Real Property situated in the County of San Diego, State of California, bounded and described as follows:

The South 70 feet of Lots 41, and 42, in block 3, in Seed and
Hubbell's Addition, according to map thereof, No. 327, filed
in the office of the county recorder of San Diego, June 30, 1885.

GRANT DEED

WE, FRANK E. BLEECKER, also known as FRANK E. BLEECKER, and

MAE I. BLEECKER, also known as MAE I. BLEECKER, husband and wife,

For and in consideration of

TEN

DOLLARS,

Do hereby grant to BURTON I. JONES, a single man

All our right, title and interest in and to

All that Real Property situated in the County of San Diego,

State of California, bounded and described as follows:

All that portion of Lot 398 of Grossmont Park Subdivision No. 3, according to the Map thereof No. 1528, filed in the office of the Recorder of said San Diego County, February 5, 1913, described as follows:

Beginning at the Northeastly corner of land conveyed to John W. Anderson and wife by deed dated February 9, 1942 and recorded in Book 1308, Page 249 of Official Records, said point being in the center line of that certain County Road shown on Map of Road Survey No. 651, filed in the office of the County Surveyor of said County and distant thereon North $34^{\circ} 45'$ East 27.86 feet from the Easterly end of a curve concave Northerly having a radius of 171.41 feet; thence North $54^{\circ} 25'$ East along said center line 92.32 feet to the most Northerly corner of a portion of said Lot 398 conveyed to Frank E. Blecker et al, by deed dated February 5, 1945 and recorded in Book 1843, page 168 of Official Records; thence South $35^{\circ} 35'$ East along the Northeastly line of said land, 110.11 feet to the most Easterly corner thereof; thence along the Southeastly line of said land, South $46^{\circ} 02'$ West, 53.37 feet and South 28° West, 58.48 feet to a corner in the boundary line of a parcel of land conveyed to James E. Hinton and wife by deed dated January 5, 1949 and recorded in Book 3077, page 78 of Official Records; thence along said boundary line, North $79^{\circ} 30'$ West 20.97 feet; South $64^{\circ} 38'$ West, 41.65 feet; North $15^{\circ} 32'$ West, 108.35 feet; and North $34^{\circ} 02'$ West, 20 feet to the Northeastly corner of said land conveyed to Hinton, being a point on a curve in the center line of said Road Survey No. 651 having a radius of 171.41 feet; thence Northeastly along said curve, through a central angle of $1^{\circ} 32' 40''$ for a distance of 4.62 feet to the Easterly end of said curve; thence North $54^{\circ} 25'$ East tangent to said curve and along said center line 27.86 feet to the point of beginning.

WITNESS our hand & this 5th day of August, 1949

Signed and executed in presence of

Frank E. Blecker
Frank E. Blecker
Mae I. Blecker
Mae I. Blecker

STATE OF CALIFORNIA,
County of San Diego.

On this 5th day of August 1949
before me, the undersigned, a Notary Public in and for said County and State, residing therein, duly
commissioned and sworn, personally appeared Frank E. Blescher and Mae I. Blescher
known to me to be the persons whose name are subscribed to the within
instrument and acknowledged to me that they executed the same.

WITNESS my hand and Official Seal.



J. L. Beane
Notary Public in and for said County and State

Mailed to

LA MESA-EL CAJON CORPORATION
LA MESA, CALIFORNIA

GRANT DEED

[Signature]

TO INDEXED

DOCUMENT No. 79822
RECORDED AT REQUEST OF
SOUTHERN TITLE & TRUST COMPANY
SEP 1 1949 at 9: A.M.

BOOK 3306 PAGE 224

OFFICIAL RECORDS
County of San Diego, California

Fee \$ 2.20 Folios 6
ROGER N. HOWE, County Recorder

By *[Signature]* Deputy

SOUTHERN TITLE
& TRUST COMPANY

"On the Plaza"

at
940 Third Ave.
SAN DIEGO, CALIF.

**1962 Deed transferring ownership from Burton I. Jones to Joseph W. Maddocks
and Esther L. Maddocks**

<p>RECORDING REQUESTED BY</p> <hr/> <p>WHEN RECORDED MAIL TO</p> <p>Joseph W. Maddocks 121 Broadway San Diego, California</p>	<p>FILE/PAGE No. 46524</p> <p>RECORDED REQUEST OF TITLE INSURANCE & TRUST CO.</p> <p>MAR 20 9:00 AM '62</p> <p>SERIES 3 BOOK 1962 1982</p> <p>OFFICIAL RECORDS SAN DIEGO COUNTY, CALIF. A. S. GRAY, RECORDER</p>
<p>ORDER NO.</p> <p>ESCROW NO. D-747300 eje</p>	<p>SPACE ABOVE THIS LINE FOR RECORDER</p>

AFFIX \$ **15.40** I.R. STAMPS IN THIS SPACE

GRANT DEED (INDIVIDUAL)

THIS FORM FURNISHED COURTESY OF UNION TITLE INSURANCE COMPANY

BURTON I. JONES

GRANT to **JOSEPH W. MADDOCKS and ESTHER L. MADDOCKS,**
husband and wife as Joint Tenants

FOR A VALUABLE CONSIDERATION, do hereby

the real property in the

County of San Diego, State of California, described as:

All that portion of Lot 198 of CROSBY PARK SUBDIVISION No. 3,
in the County of San Diego, State of California, according to
Map thereof No. 1528, filed in the office of the County Recorder
of said San Diego County, February 5, 1913 described as follows:

Beginning at the Northeastly corner of land conveyed to John
W. Anderson and wife by deed dated February 9, 1942 and recorded in Book
1308 page 369 of Official Records, said point being in the center
line of that certain County Road shown on Map of Road Survey No.
651, filed in the office of the County Surveyor of said County
and distant thereon North 54°25' East 27.86 feet from the Easterly
end of a curve concave Northerly having a radius of 171.41 feet;
thence North 54°25' East along said center line 92.52 feet to
the most Northerly corner of a portion of said Lot 198 conveyed
to Frank L. Bleecker et al, by deed dated February 6, 1945 and
recorded in Book 1843, page 168 of Official Records; thence South
35°35' East along the Northeastly line of said land, 110.11
feet to the most Easterly corner thereof; thence along the South-
easterly line of said land, South 46°02' West 55.37 feet and South
28° West 58.48 feet to a corner in the boundary line of a parcel
of land conveyed to James E. Hinton and wife by deed dated January
5, 1949 and recorded in Book 3077, page 73 of Official Records;
thence along said boundary line North 79°30' West 20.27 feet;
South 64°38' West 41.65 feet; North 15°32' West 108.35 feet; and
North 34°02'20" West 20 feet to the Northeastly corner of said
land conveyed to Hinton being a point on a curve in the center
line of said Road Survey No. 651, having a radius of 171.41 feet;
thence Northeastly along said curve, through a central angle
of 1°32'40" for a distance of 4.62 feet to the Easterly end of
said curve; thence North 54°25' East tangent to said curve and
along said center line 27.86 feet to the point of beginning.

known to me to be the person whose name is subscribed to
the within instrument and acknowledged that he executed the same.

WITNESS my hand and official seal.

SEAL: *[Signature]* E. JANE ELLIS
My Commission Expires May 23, 1964
NOTARY PUBLIC IN AND FOR SAID COUNTY AND STATE

RECORDING REQUESTED BY

WHEN RECORDED MAIL TO

Joseph W. Maddocks
121 Broadway
San Diego, California

ORDER NO.
ESCROW NO. D-747300 ejs

FILE/PAGE No. 16521

RECORDED REQUEST OF
TITLE INSURANCE & TRUST CO.

MAR 20 9:00 AM '62

SERIES 3 BOOK 1962
OFFICIAL RECORDS
SAN DIEGO COUNTY, CALIF.
A. S. GRAY, RECORDER

SPACE ABOVE THIS LINE FOR RECORD

AFFIX \$ 15.40 I.R. STAMPS IN THIS SPACE

GRANT DEED (INDIVIDUAL)

THIS FORM FURNISHED COURTESY OF UNION TITLE INSURANCE COMPANY

BURTON I. JONES

GRANT to JOSEPH W. MADDOCKS and ESTHER L. MADDOCKS,
husband and wife as Joint Tenants

FOR A VALUABLE CONSIDERATION, do hereby
the real property in the
County of San Diego, State of California, described as:

Portion of L t 398 of GROSSMONT PARK SUBDIVISION NO. 3, according to
Map thereof No. 1528, filed in the Office of the Recorder of said
San Diego County February 5, 1913, as more particularly described on
the attached rider made a part hereof.

State of *California*
County of *San Diego*

On *Feb 20*, 19*62*, before me,
the undersigned, a Notary Public in and for said County and State, personally
appeared *Burton I. Jones*

DATED February 20, 1962

known to me to be the person whose name is subscribed to
the within instrument and acknowledged that
he executed the same.

WITNESS my hand and official seal.

(SEAL)

NOTARY'S NAME

1962 (OR 1961)

My Commission Expires May 23, 1964

NOTARY PUBLIC IN AND FOR SAID COUNTY AND STATE

F. JANE ELLIS
F. JANE ELLIS

1999 Deed transferring ownership from Robert. R Templeton and Victoria L. Templeton
to Norman Martin Applebaum

RECORDING REQUESTED BY:

First American Title
Escrow No. 3267
Title Order No. 1228851-8

When Recorded Mail Document
and Tax Statement To:
Norman Applebaum
9830 Edgelake Drive
La Mesa, CA 91941

Recording requested by
First American Title

8938

DOC # 1999-0624519

SEP 10, 1999 4:59 PM

OFFICIAL RECORDS
SAN DIEGO COUNTY RECORDER'S OFFICE
GREGORY J. SMITH, COUNTY RECORDER
FEES: 384.90
DC: 00



1999-0624519

APN: 49T-59Z-07-00

GRANT DEED

SPACE ABOVE THIS LINE FOR RECORDER'S USE

The undersigned grantor(s) declare(s)
Documentary transfer tax is \$ 361.90

- [X] computed on full value of property conveyed, or
[] computed on full value less value of liens or encumbrances remaining at time of sale,
[] Unincorporated Area City of La Mesa

FOR A VALUABLE CONSIDERATION, receipt of which is hereby acknowledged,
Robert R. Templeton, and Victoria L. Templeton, Husband and Wife as Joint Tenants
AKA ROBERT R. TEMPLETON, JR.

hereby GRANT(S) to
Norman Martin Applebaum, An Unmarried Man

the following described real property in the City of La Mesa
County of San Diego, State of California:
SEE EXHIBIT "A" ATTACHED HERETO AND MADE A PART HEREOF

Property Address: 9830 Edgelake Drive, La Mesa, CA 91941

DATED: August 13, 1999

STATE OF CALIFORNIA
COUNTY OF San Diego
ON August 21, 1999 before me,
Patricia D. Groves personally appeared
Robert R. Templeton and
Victoria L. Templeton

personally known to me (or proved to me on the basis
of satisfactory evidence) to be the person(s) whose
name(s) is/are subscribed to the within instrument and
acknowledged to me that he/she/they executed the
same in his/her/their authorized capacity(ies), and that
by his/her/their signature(s) on the instrument the
person(s), or the entity upon behalf of which the
person(s) acted, executed the instrument.

Robert R. Templeton
Robert R. Templeton

Victoria L. Templeton
Victoria L. Templeton



Witness my hand and official seal.

Signature

Patricia D. Groves

MAIL TAX STATEMENTS AS DIRECTED ABOVE

FD-313 (Rev 9/94)

GRANT DEED

8939

EXHIBIT "A"

THE LAND REFERRED TO HEREIN IS SITUATED IN THE STATE OF CALIFORNIA, COUNTY OF SAN DIEGO, AND IS DESCRIBED AS FOLLOWS:

PARCEL 1:

ALL THAT PORTION OF LOT 398 OF GROSSMONT PARK SUBDIVISION NO. 3, IN THE COUNTY OF SAN DIEGO, STATE OF CALIFORNIA, ACCORDING TO MAP THEREOF NO. 1528, FILED IN THE OFFICE OF THE COUNTY RECORDER OF SAID SAN DIEGO COUNTY, FEBRUARY 5, 1913, DESCRIBED AS FOLLOWS:

BEGINNING AT THE NORTHEASTERLY CORNER OF LAND CONVEYED TO JOHN W. ANDERSON AND WIFE, BY DEED DATED FEBRUARY 9, 1942 AND RECORDED IN BOOK 1308, PAGE 369 OF OFFICIAL RECORDS, SAID POINT BEING IN THE CENTER LINE OF THAT CERTAIN COUNTY ROAD SHOWN ON MAP OF ROAD SURVEY NO. 651, FILED IN THE OFFICE OF THE COUNTY SURVEYOR OF SAID COUNTY AND DISTANT THEREON NORTH 54°25' EAST 27.86 FEET FROM THE EASTERLY END OF A CURVE CONCAVE NORTHERLY HAVING A RADIUS OF 171.41 FEET; THENCE NORTH 54°25' EAST ALONG SAID CENTER LINE 92.52 FEET TO THE MOST NORTHERLY CORNER OF A PORTION OF SAID LOT 398 CONVEYED TO FRANK E. BLEECKER, ET AL, BY DEED DATED FEBRUARY 6, 1945 AND RECORDED IN BOOK 1843, PAGE 168 OF OFFICIAL RECORDS; THENCE SOUTH 35°35' EAST ALONG THE NORTHEASTERLY LINE OF SAID LAND, 110.11 FEET TO THE MOST EASTERLY CORNER THEREOF; THENCE ALONG THE SOUTHEASTERLY LINE OF SAID LAND, SOUTH 46°02' WEST, 55.37 FEET AND SOUTH 28° WEST, 58.48 FEET TO A CORNER IN THE BOUNDARY LINE OF A PARCEL OF LAND CONVEYED TO JAMES E. HINTON AND WIFE, BY DEED DATED JANUARY 5, 1949, AND RECORDED IN BOOK 3077, PAGE 78 OF OFFICIAL RECORDS; ALONG SAID BOUNDARY LINE, NORTH 75°30' WEST, 20.97 FEET; SOUTH 64°38' WEST, 41.65 FEET; NORTH 15°32' WEST 108.33 FEET; AND NORTH 34°02'20" WEST, 20 FEET TO THE NORTHEASTERLY CORNER OF SAID LAND CONVEYED TO HINTON BEING A POINT ON A CURVE IN THE CENTER LINE OF SAID ROAD SURVEY NO. 651, HAVING A RADIUS OF 171.41 FEET; THENCE NORTHEASTERLY ALONG SAID CURVE, THROUGH A CENTRAL ANGLE OF 1°32'40" FOR A DISTANCE OF 4.62 FEET TO THE EASTERLY END OF SAID CURVE; THENCE NORTH 54°25' EAST TANGENT TO SAID CURVE AND ALONG SAID CENTER LINE 27.86 FEET TO THE POINT OF BEGINNING.

PARCEL 2:

AN EASEMENT AND RIGHT OF WAY FOR INGRESS AND EGRESS FOR PURPOSES TO BE USED IN COMMON WITH THE GRANTOR AND OTHERS, OVER THAT PORTION OF LOT 398 OF GROSSMONT PARK SUBDIVISION NO. 3, IN THE COUNTY OF SAN DIEGO, STATE OF CALIFORNIA, ACCORDING TO MAP THEREOF NO. 1528, FILED IN THE OFFICE OF THE COUNTY RECORDER OF SAID SAN DIEGO COUNTY, FEBRUARY 5, 1913, INCLUDED WITHIN THAT STRIP OF LAND 20.00 FEET IN WIDTH, LYING 10.00 FEET ON EACH SIDE OF THE FOLLOWING DESCRIBED CENTER LINE:

8940

BEGINNING AT THE MOST NORTHERLY CORNER OF THE LAND CONVEYED TO WILLIAM B. GREGOVICH AND WIFE, BY DEED RECORDED JUNE 14, 1945 IN BOOK 1899, PAGE 5 OF OFFICIAL RECORDS, SAID NORTHERLY CORNER BEING A POINT IN THE CENTER LINE OF THAT CERTAIN COUNTY ROAD, KNOWN AS ROAD SURVEY NO. 651, DISTANT THEREON SOUTH 39°45'00" WEST 35.45 FEET FROM ENGINEER'S STATION NO. 47, PLUS 23.49 IN THE CENTER LINE OF THAT CERTAIN COUNTY ROAD KNOWN AS FUERTE DRIVE; THENCE ALONG THE NORTHEASTERLY LINE OF THE LAND SO CONVEYED TO GREGOVICH, SOUTH 39°22'00" EAST 138.20 FEET TO THE MOST EASTERLY CORNER THEREOF; THENCE ALONG THE SOUTHEASTERLY LINE OF SAID GREGOVICH LAND, SOUTH 46°45'00" WEST 186.65 FEET TO THE MOST EASTERLY CORNER OF THE LAND CONVEYED TO HOMER J. STREICH, BY DEED RECORDED JUNE 13, 1945 AS FILE NO. 47615 IN BOOK 1886 PAGE 256 OF OFFICIAL RECORDS; THENCE CONTINUING SOUTH 46°45'00" WEST ALONG THE SOUTHEASTERLY LINE OF SAID STREICH LAND, 60.91 FEET TO AN ANGLE POINT THEREIN; THENCE SOUTH 58°54'30" WEST 140.59 FEET TO THE MOST SOUTHERLY CORNER OF SAID LAND, BEING ALSO THE MOST EASTERLY CORNER OF THE LAND CONVEYED TO FRANK E. BLOOKER, ET AL, BY DEED RECORDED MARCH 15, 1945 AS FILE NO. 21024 IN BOOK 1843, PAGE 168 OF OFFICIAL RECORDS; THENCE SOUTHWESTERLY AND SOUTHERLY ALONG THE BOUNDARY LINE OF SAID LAND, AS FOLLOWS: SOUTH 46°02'00" WEST 55.37 FEET; THENCE SOUTH 25°00'00" WEST 58.48 FEET; SOUTH 7°00'00" EAST 46.82 FEET AND SOUTH 8°00'00" WEST 39.84 FEET TO AN ANGLE POINT IN SAID BOUNDARY LINE; THENCE SOUTH 54°38'00" WEST 72.11 FEET TO AN ANGLE POINT IN THE SOUTHERLY LINE OF THE LAND DESCRIBED IN DEED TO JOHN W. ANDERSON, ET UX, AND RECORDED IN BOOK 1308, PAGE 369 OF OFFICIAL RECORDS; THENCE ALONG THE SOUTHERLY LINE OF SAID LAND, NORTH 82°03'30" WEST 80.75 FEET TO THE WESTERLY TERMINUS OF SAID CENTER LINE.

SAID STRIP OF LAND BEGINS IN SAID CENTER LINE OF ROAD SURVEY NO. 651 AND ENDS IN THE NORTHERLY AND NORTHWESTERLY LINE OF THE LAND DESCRIBED IN THE DEED TO JAMES EDWARD HINTON, RECORDED JANUARY 24, 1950 IN BOOK 3468, PAGE 94 OF OFFICIAL RECORDS.

3090

DOC # 2000-0687380

RECORDING REQUESTED BY
AND WHEN RECORDED MAIL TO

Dec 18, 2000 10:55 AM

Andrew J. Sussman, Esq.
12626 High Bluff Drive, Suite 325
San Diego, CA 92130

2000-0687380

OFFICIAL RECORDS
SAN DIEGO COUNTY RECORDER'S OFFICE
GREGORY J. SMITH, COUNTY RECORDER
FEES: 14.00
DC: DC

Mail Tax Statements to:

Norman M. Applebaum
9830 Edgelake Drive
La Mesa, CA 91941Documentary Transfer Tax \$0 - Transfer to Trust
Computed on the consideration or value of property conveyed; OR
Computed on the consideration or value less liens or
encumbrances remaining at time of sale.

Signature of Declarant or Agent determining tax - Firm Name

QUITCLAIM DEED

APN 491-592-07-00

FOR A VALUABLE CONSIDERATION, receipt of which is hereby acknowledged, *Norman Martin Applebaum* do(es) hereby REMISE, RELEASE AND FOREVER QUITCLAIM to *Norman M. Applebaum, Trustee or Successor Trustee of the Norman M. Applebaum Revocable Trust dated October 17, 2000* the real property in the City of La Mesa, County of San Diego, State of California, described as

See Exhibit "A" attached hereto and incorporated herein by this reference.

Dated: October 16, 2000

Norman Martin Applebaum

State of California

County of San Diego

}

On October 16, 2000, before me, Holly J. La Croix, Notary Public, personally appeared Norman Martin Applebaum, [personally known to me or proved to me on the basis of satisfactory evidence] to be the person(s) whose name(s) [is/are] subscribed to the within instrument and acknowledged to me that [he/she/they] executed the same in [his/her/their] authorized [capacity/capacities], and that by [his/her/their] signature(s) on the instrument the person(s), or the entity upon behalf of which the person(s) acted, executed the instrument.

WITNESS my hand and official seal.

Signature

Holly J. La Croix

MAIL TAX STATEMENTS AS DIRECTED ABOVE

EXHIBIT "A"

THE LAND REFERRED TO HEREIN IS SITUATED IN THE STATE OF CALIFORNIA, COUNTY OF SAN DIEGO, AND IS DESCRIBED AS FOLLOWS:

PARCEL 1:

ALL THAT PORTION OF LOT 398 OF GROSSMONT PARK SUBDIVISION NO. 3, IN THE COUNTY OF SAN DIEGO, STATE OF CALIFORNIA, ACCORDING TO MAP THEREOF NO. 1528, FILED IN THE OFFICE OF THE COUNTY RECORDER OF SAID SAN DIEGO COUNTY, FEBRUARY 5, 1913, DESCRIBED AS FOLLOWS:

BEGINNING AT THE NORTHEASTERLY CORNER OF LAND CONVEYED TO JOHN W. ANDERSON AND WIFE, BY DEED DATED FEBRUARY 9, 1942 AND RECORDED IN BOOK 1308, PAGE 369 OF OFFICIAL RECORDS, SAID POINT BEING IN THE CENTER LINE OF THAT CERTAIN COUNTY ROAD SHOWN ON MAP OF ROAD SURVEY NO. 651, FILED IN THE OFFICE OF THE COUNTY SURVEYOR OF SAID COUNTY AND DISTANT THEREON NORTH 54°25' EAST 27.86 FEET FROM THE EASTERLY END OF A CURVE CONCAVE NORTHERLY HAVING A RADIUS OF 171.41 FEET; THENCE NORTH 54°25' EAST ALONG SAID CENTER LINE 92.52 FEET TO THE MOST NORTHERLY CORNER OF A PORTION OF SAID LOT 398 CONVEYED TO FRANK E. BLEECKER, ET AL, BY DEED DATED FEBRUARY 6, 1945 AND RECORDED IN BOOK 1843, PAGE 168 OF OFFICIAL RECORDS; THENCE SOUTH 35°35' EAST ALONG THE NORTHEASTERLY LINE OF SAID LAND, 110.11 FEET TO THE MOST EASTERLY CORNER THEREOF; THENCE ALONG THE SOUTHEASTERLY LINE OF SAID LAND, SOUTH 46°02' WEST, 55.37 FEET AND SOUTH 28' WEST, 58.48 FEET TO A CORNER IN THE BOUNDARY LINE OF A PARCEL OF LAND CONVEYED TO JAMES E. HINTON AND WIFE, BY DEED DATED JANUARY 5, 1949, AND RECORDED IN BOOK 3077, PAGE 78 OF OFFICIAL RECORDS; ALONG SAID BOUNDARY LINE, NORTH 75°30' WEST, 20.97 FEET; SOUTH 64°38' WEST, 41.65 FEET; NORTH 15°32' WEST 108.33 FEET; AND NORTH 34°02'20" WEST, 20 FEET TO THE NORTHEASTERLY CORNER OF SAID LAND CONVEYED TO HINTON BEING A POINT ON A CURVE IN THE CENTER LINE OF SAID ROAD SURVEY NO. 651, HAVING A RADIUS OF 171.41 FEET; THENCE NORTHEASTERLY ALONG SAID CURVE, THROUGH A CENTRAL ANGLE OF 1°32'40" FOR A DISTANCE OF 4.62 FEET TO THE EASTERLY END OF SAID CURVE; THENCE NORTH 54°25' EAST TANGENT TO SAID CURVE AND ALONG SAID CENTER LINE 27.86 FEET TO THE POINT OF BEGINNING.

PARCEL 2:

AN EASEMENT AND RIGHT OF WAY FOR INGRESS AND EGRESS FOR PURPOSES TO BE USED IN COMMON WITH THE GRANTOR AND OTHERS, OVER THAT PORTION OF LOT 398 OF GROSSMONT PARK SUBDIVISION NO. 3, IN THE COUNTY OF SAN DIEGO, STATE OF CALIFORNIA, ACCORDING TO MAP THEREOF NO. 1528, FILED IN THE OFFICE OF THE COUNTY RECORDER OF SAID SAN DIEGO COUNTY, FEBRUARY 5, 1913, INCLUDED WITHIN THAT STRIP OF LAND 20.00 FEET IN WIDTH, LYING 10.00 FEET ON EACH SIDE OF THE FOLLOWING DESCRIBED CENTER LINE:

BEGINNING AT THE MOST NORTHERLY CORNER OF THE LAND CONVEYED TO WILLIAM B. GREGOVICH AND WIFE, BY DEED RECORDED JUNE 14, 1945 IN BOOK 1899, PAGE 5 OF OFFICIAL RECORDS, SAID NORTHERLY CORNER BEING A POINT IN THE CENTER LINE OF THAT CERTAIN COUNTY ROAD, KNOWN AS ROAD SURVEY NO. 651, DISTANT THEREON SOUTH 39°45'00" WEST 35.45 FEET FROM ENGINEER'S STATION NO. 47, PLUS 23.49 IN THE CENTER LINE OF THAT CERTAIN COUNTY ROAD KNOWN AS FUERTE DRIVE; THENCE ALONG THE NORTHEASTERLY LINE OF THE LAND SO CONVEYED TO GREGOVICH, SOUTH 39°22'00" EAST 138.20 FEET TO THE MOST EASTERLY CORNER THEREOF; THENCE ALONG THE SOUTHEASTERLY LINE OF SAID GREGOVICH LAND, SOUTH 46°45'00" WEST 186.65 FEET TO THE MOST EASTERLY CORNER OF THE LAND CONVEYED TO HOMER J. STREICH, BY DEED RECORDED JUNE 13, 1945 AS FILE NO. 47615 IN BOOK 1886 PAGE 256 OF OFFICIAL RECORDS; THENCE CONTINUING SOUTH 46°45'00" WEST ALONG THE SOUTHEASTERLY LINE OF SAID STREICH LAND, 60.91 FEET TO AN ANGLE POINT THEREIN; THENCE SOUTH 58°54'30" WEST 140.59 FEET TO THE MOST SOUTHERLY CORNER OF SAID LAND, BEING ALSO THE MOST EASTERLY CORNER OF THE LAND CONVEYED TO FRANK E. BLOOKER, ET AL, BY DEED RECORDED MARCH 15, 1945 AS FILE NO. 21024 IN BOOK 1843, PAGE 168 OF OFFICIAL RECORDS; THENCE SOUTHWESTERLY AND SOUTHERLY ALONG THE BOUNDARY LINE OF SAID LAND, AS FOLLOWS: SOUTH 46°02'00" WEST 55.37 FEET; THENCE SOUTH 25°00'00" WEST 58.48 FEET; SOUTH 7°00'00" EAST 46.82 FEET AND SOUTH 8°00'00" WEST 39.84 FEET TO AN ANGLE POINT IN SAID BOUNDARY LINE; THENCE SOUTH 54°38'00" WEST 72.11 FEET TO AN ANGLE POINT IN THE SOUTHERLY LINE OF THE LAND DESCRIBED IN DEED TO JOHN W. ANDERSON, ET UX, AND RECORDED IN BOOK 1308, PAGE 369 OF OFFICIAL RECORDS; THENCE ALONG THE SOUTHERLY LINE OF SAID LAND, NORTH 82°03'30" WEST 80.75 FEET TO THE WESTERLY TERMINUS OF SAID CENTER LINE.

SAID STRIP OF LAND BEGINS IN SAID CENTER LINE OF ROAD SURVEY NO. 651 AND ENDS IN THE NORTHERLY AND NORTHWESTERLY LINE OF THE LAND DESCRIBED IN THE DEED TO JAMES EDWARD HINTON, RECORDED JANUARY 24, 1950 IN BOOK 3468, PAGE 94 OF OFFICIAL RECORDS.

RECORDING REQUESTED BY:
New Century Title Company

AND WHEN RECORDED MAIL TO:
Norman M. Applebaum
Suzanne White Applebaum

9830 Edgemoor dr.
LA Mesa, Ca 91941

005785

DOC # 2002-0681724

AUG 13, 2002 10:38 AM

OFFICIAL RECORDS
SAN DIEGO COUNTY RECORDER'S OFFICE
GREGORY J. SMITH, COUNTY RECORDER
FEES: 25.00
OC: 00



2002-0681724

SPACE ABOVE THIS LINE IS FOR RECORDER'S USE

A.P.N.: 491-592-07-00

Order No.: 3024422

Escrow No.: 24020591 KR

GRANT DEED

THE UNDERSIGNED GRANTOR(S) DECLARE(S) THAT DOCUMENTARY TRANSFER TAX IS \$0 out of trust

- ☐ computed on full value of property conveyed, or
☐ computed on full value less value of liens or encumbrances remaining at time of sale.
☐ unincorporated area X city of La Mesa, CA 91941 AND

FOR A VALUABLE CONSIDERATION receipt of which is hereby acknowledged,
Norman M. Applebaum, Trustee or Successor Trustee of the Norman M. Applebaum Revocable Trust dated October 17, 2000

hereby GRANT(S) to Norman M. Applebaum and Suzanne White Applebaum, Husband and Wife as Joint Tenants

the following described real property in the County of SAN DIEGO, State of California:

See Exhibit "A" attached hereto and incorporated herein by this reference.

Norman M. Applebaum Trustee

Document Date: July 23, 2002

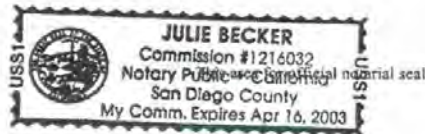
STATE OF CALIFORNIA) SS

COUNTY OF SAN DIEGO)
On August 5, 2002 before me, Julie Becker

personally appeared Norman M. Applebaum
personally known to me (or proved to me on the basis of satisfactory evidence) to be the person(s) whose name(s) is/are subscribed to the within
instrument and acknowledged to me that he/she/they executed the same in his/her/their authorized capacity(ies), and that by his/her/their signature(s)
on the instrument the person(s) or the entity upon behalf of which the person acted, executed the instrument.

WITNESS my hand and official seal.

Signature



MAIL TAX STATEMENTS TO: SAME AS ABOVE or Address Noted Below

Name

Street Address

City & State

SDS Violon Form GO

18559

Parcel 1:

All that portion of Lot 398 of Grossmont Park Subdivision No. 3, in the County of San Diego, State of California, according to map thereof No. 1528, filed in the Office of the County Recorder of said San Diego County, February 5, 1913 as follows:

Beginning at the Northeasterly corner of land conveyed to John W. Anderson and wife, by deed dated February 9, 1942 and recorded in Book 1308, Page 369 of Official Records, said point being the center line of that certain County Road shown on Map of Road Survey No. 651, filed in the Office of the County Surveyor of said County and distant thereon North 54°25' East 27.86 feet from the Easterly end of a curve concave 154° Northerly having a radius of 171.41 feet; thence North 54°25' East along said center line 92.52 feet to the most Northerly corner of a portion of said Lot 398 conveyed to Frank E. Bleecker, et al, by deed dated February 6, 1945 and recorded in Book 1843, Page 168 of Official Records; thence South 35°35' East along the Northeasterly line of said land 110.11 feet to the most Easterly corner thereof; thence along the Southeasterly line of said land, South 46°02' West 55.37 feet and South 28° West, 58.48 feet to a corner in the boundary line of a Parcel of land conveyed to James E. Hinton and wife by deed dated January 5, 1949, and recorded in Book 3077, Page 78 of Official Records; along said boundary line north 75°30' West 20.97 feet, south 64°38' West 41.65 feet; North 15°32' West 108.33 feet and North 34°02'20" West 20 feet to the Northeasterly corner of said land conveyed to Hinton being a point on a curve in the center line of said Road Survey No. 651 having a radius of 171.41 feet; thence Northeasterly along said curve, through a central angle of 1°32'40" for a distance of 4.62 feet to the Easterly end of said curve; thence North 54°25' East tangent to said curve and along said center line 27.86 feet to the point of beginning.

Parcel 2:

An easement and right of way for ingress and egress for purposes to be used in common with the grantor and others, over that portion of Lot 398 of Grossmont Park Subdivision No. 3 in the County of San Diego, State of California, according to map thereof No. 1528, filed in the Office of the County Recorder of said San Diego County, February 5, 1913, included within that strip of land 20.00 feet in width, lying 10.00 feet on each side of the following described center line:

Beginning at the most Northerly corner of the land conveyed to William B. Gregovich and wife, by deed recorded June 14, 1945 in Book 1899, Page 5 of Official Records, said Northerly corner being a point in the center line of that certain County Road, known as Road Survey No. 651, distant thereon South 39°45'00" West, 35.45 feet from Engineer's Station No. 47, plus 23.49 in the center line of that certain County road known as Fuerte Drive; thence along the Northeasterly line of the

18560

land so conveyed to Gregovich South 39°22'00" East 138.20 feet to the most Easterly corner thereof; thence along the Southeasterly line of said Gregovich Land South 46°45'00" West 186.65 feet to the most Easterly corner of the land conveyed to Homer J. Streich, by deed recorded June 13, 1945 as File No. 47615 in Book 1886, Page 256 of Official Records; thence continuing South 46°45'00" West along the Southeasterly line of said Streich land 60.91 feet to an Angle point therein; thence South 58°54'30" West 140.59 feet to the most Southerly corner of said land, being also the most Easterly corner of the land conveyed to Frank E. Blocker, et al by deed recorded March 15, 1945 as File No. 21024 in Book 1843, Page 168 of Official Records; thence Southwesterly and Southerly along the boundary line of said land, as follows: south 46°02'00" West 55.37 feet; thence South 25°00'00" West 58.48 feet; south 7°00'00" East 46.82 feet and South 8°00'00" West 39.84 feet to an angle point in said boundary line; thence South 54°38'00" west 72.11 feet to an angle point in the Southerly line of the Land described in Deed to John W. Anderson, et ux and recorded in Book 1308, Page 369 of Official Records; thence along the Southerly line of said land, North 82°03'30" West 80.75 feet to the Westerly terminus of said center line.

Said strip of land begins in said center line of Road Survey No. 651 and ends in the Northerly and Northwesterly line of the land described in the Deed to James Edward Hinton, Recorded January 24, 1950 in Book 3468, Page 94 of Official Records.

References Consulted

Books

McAlester, Virginia and Lee McAlester
1984 *A Field Guide to American Houses*. New York: Alfred Knopf, Inc.

Manuscripts

Anonymous
(No date) La Mesa General Plan Historic Preservation Element, City of La Mesa

Hampton, Dave
2010 "Capri Theater Helped Usher in Modernism," retrieved August 23, 2011 from
<http://www.KPBS.org>

Harper, Hilliard
1988 "Restored Building a Tribute to Architect," *Los Angeles Times* (July 4, 1988)

Pitman, Todd
2005 "Lloyd Ruocco, San Diego's Invisible Modernist," *Reflections Quarterly Newsletter*.
Save Our Heritage Organisation, volume 36, issue 2.

Pitman, Todd
(No date) "Lloyd Pietrantonio Ruocco," retrieved August 15, 2011 from
<http://www.modernsandiego.com>

Periodicals

Anonymous
1954 "Gala Premier July 27 for New Theater," *Southwestern Jewish Press* (July 23, 1954)

PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code

Other Listings
Review Code

Reviewer

Date

Page 1 of

*Resource Name or #: Burton I. Jones House

P1. Other Identifier:

*P2. Location: ☐ Not for Publication ☒ Unrestricted

*a. County: San Diego

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad: Point Loma

Date: T / R / ¼ of ¼ of Sec ; M.D. B.M.

c. Address: 9830 Edgelake Drive

City: La Mesa

Zip: 91941

d. UTM: Zone: 1271-D1 ; mE/ mN (G.P.S.)

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation:

Assessor's Parcel Number 491-592-07-00. Please see attached Legal Description. The property is located in the Mount Helix neighborhood in the City of La Mesa in San Diego County.

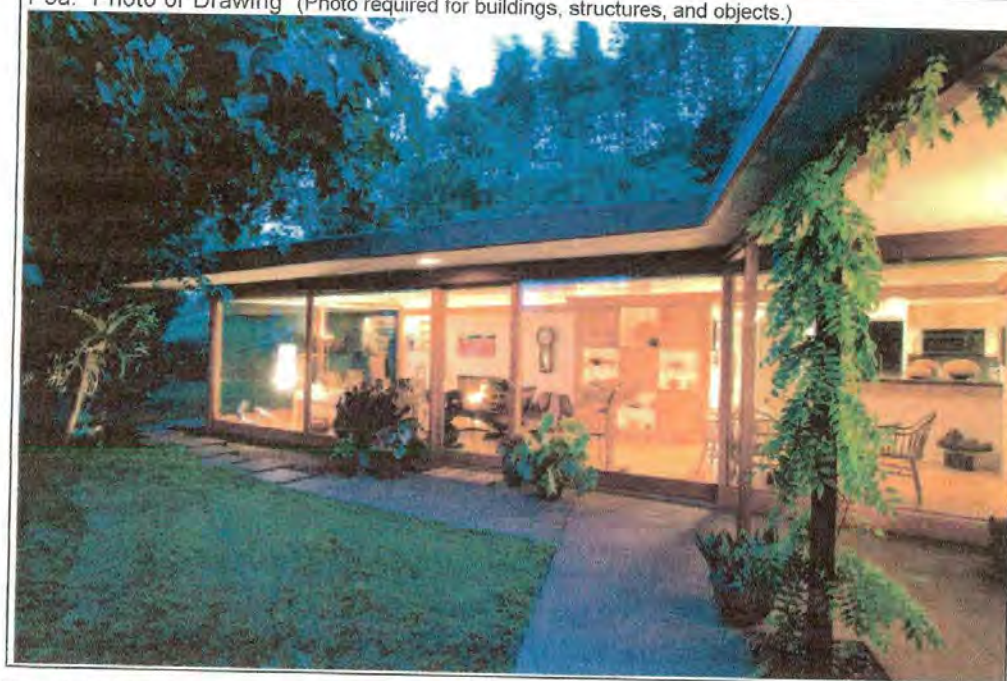
*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

This home is a flat roofed modern style house built in 1950 by Master Architect Lloyd Ruocco. The home has a one story radial compound irregular form. The horizontal design and massing have wide eaves and an overhanging flat roof throughout. The style of the house is the wooden Post and Beam sub-type of Modernism. This home has load bearing post and beam construction which allows for the full length glass walls indicative of this style. This style was influenced by earlier and associated linear modern styles such as International, Contemporary, and Modern Ranch designs. The homes setting is in the hilltop suburban residential neighborhood area of Mount Helix in La Mesa. (See Continuation Sheet)

*P3b. Resource Attributes: (List attributes and codes) HP2 Single Family Property

*P4. Resources Present: ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



P5b. Description of Photo:

View of East Elevation, July 15, 2011,
Photo by John Durant

*P6. Date Constructed/Age and Sources:

☒ Historic ☐ Prehistoric ☐ Both

*P7. Owner and Address:

Norm Applebaum AIA
9830 Edgelake Drive,
La Mesa, CA
91941

*P8. Recorded by:

Kiley Wallace
Legacy 106 Inc.
P.O. Box 15967, San Diego, CA
92175

*P9. Date Recorded:

July 15, 2011

*P10. Survey Type: (Describe)

Intensive

*P11. Report Citation: (Cite survey report and other sources, or enter "none.")

Kiley Wallace, Ronald and Dale May
Legacy 106 Inc.

"Historical Nomination of the Burton I. Jones House, 9830 Edgelake Drive, Mount Helix Neighborhood - La Mesa, CA" Prepared by Kiley Wallace

*Attachments: ☐ NONE ☒ Location Map ☐ Sketch Map ☒ Continuation Sheet ☒ Building, Structure, and Object Record
☐ Archaeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record
☐ Artifact Record ☐ Photograph Record ☐ Other (List):

DPR 523A (1/95)

*Required information

BUILDING, STRUCTURE, AND OBJECT RECORD

Page 2 of 3

*NRHP Status Code

*Resource Name or # 4204 Arden Way APN# 443-421-11-00

B1. Historic Name: Burton I. Jones House

B2. Common Name: Same

B3. Original Use: Single family property

B4. Present Use: Single family property

*B5. Architectural Style: Modernist (Post and Beam)

*B6. Construction History: (Construction date, alterations, and date of alterations)

Compaion to Residential Building Record shows no change in the footprint of the house. One building permit allowed a new septic system

*B7. Moved? ☒ No ☐ Yes ☐ Unknown Date:

Original Location:

*B8. Related Features:

Boulders rear patio.

B9a. Architect: Lloyd Ruocco

b. Builder: E. J. Dunn

*B10. Significance: Theme:

Area:

Period of Significance:

Property Type: Single family property

Applicable Criteria: F

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)
Embodies the distinctive characteristics of a type, period, San Diego region, or method of construction, or represents the work of an important creative individual or possesses high artistic values. Lloyd Ruocco designed this home. The house is important as a valuable example of its unique post and beam modern architectural style, and as an important work of Master Architect Lloyd Ruocco. Lloyd Pietrantonio Ruocco, FAIA (pronounced Rue-ah-kho) was a Master Architect and pioneer in post-war "Mid Century Modernism" in San Diego. He distinguished himself with the College of Fellows, American Institute of Architects, Washington, D.C. for his fresh approach with glass, wood, native stone and steel to bring the "outside in" by siting residences within landscapes.

Is associated with the lives of persons important to the history of San Diego or its communities.

Burton I. Jones (1907-1989) was born in Chicago, Illinois, but was raised in Spokane, Washington. Jones had an extensive history in the movie theater industry. In the 1920's and 1930's, he worked for Monogram Pictures, Paramount Theaters and Fox West Coast Theaters. In 1941 he moved to San Diego, and opened the La Mesa Theater in that city. When Jones was deployed in the Army in 1941, his parents managed the La Mesa Theater for him. In 1954 he purchased the faltering Egyptian Theater, located on Park Blvd. and University Ave. in the North Park neighborhood of San Diego. Jones gutted the theatre and spent over \$100,000 to remodel it in a Modernist style, complete with Modern artwork and furnishings, and renamed it the Capri Theater. The Capri became an important showcase and defacto gallery and for Modernist Architecture and Progressive Art and Sculpture in San Diego.

The property was demolished and in 2005, a mixed-use 80-unit condominium complex called The Egyptian was built on the site. This home is the most important existing connection to the life of Jones and his contribution to art and architecture in San Diego. It is representative of his love for Modern Architecture commissioned before his theater the Capri was conceived and was built for his personal use and enjoyment. The years he owned and lived in the home represents his most significant and important years in San Diego. The 1950's and early 60's, when Jones was living in the home was also the golden era of Mid Century Art and Architecture in San Diego.

B11. Additional Resource Attributes: (List attributes and codes)
(HP2) Single family property

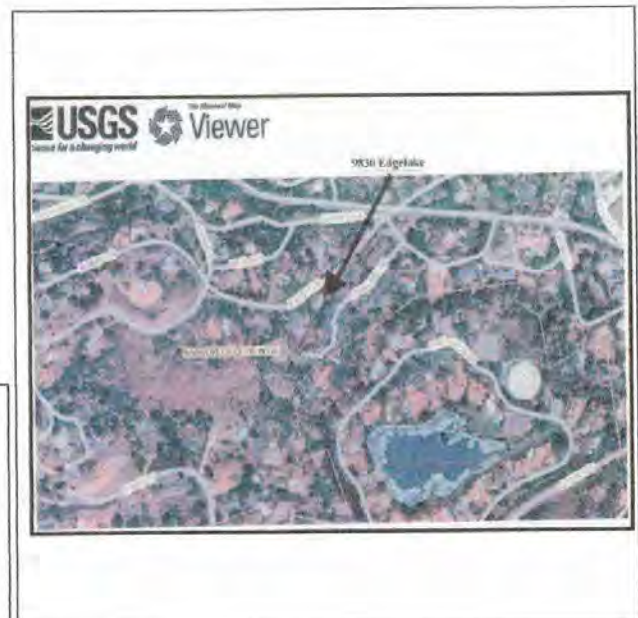
*B12. References: See attached bibliography.

B13. Remarks: None

*B14. Evaluator: Kiley Wallace

*Date of Evaluation: July 15, 2011

(This space reserved for official comments.)



State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary #
HRI#
Trinomial

Page of

*Resource Name or # (Assigned by recorder)

*Recorded by:

*Date:

☐ Continuation

☐

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)
(Continued)

This modernist style home is closely associated with the architectural style sometimes referred to as American International. This home utilizes natural materials like wood, brick and stone, along with glass. While also utilizing a structural skeleton and non-load bearing glass curtain walls like the similar European International style, this modern home uses exposed wood for its columns, beams, fascia boards, and some wall panels. The house is well integrated into the site, which another hallmark of the style as opposed to the raised "sculpture on the landscape" preferred by the European International Modern style. This home is integrated into its hillside lot with boulders near the rear patio area, connecting the home to the site and landscape design (a favorite Ruocco detail). The home uses fenestrations, outdoor patios, and large floor to ceiling moveable glass with wood sliding doors to blend indoor and outdoor spaces, similar to the modern California ranch style popular during the same time.

The home's East (front) façade is dominated by the living room and its large pane fixed window glass panels and doors. The home has an oblique approach North uphill along the driveway. Slender horizontal and vertical square beams support the slightly down angled fascia board and widely overhanging stucco soffit. Wood surrounds the large glass panels and main front door as well as large sliding doors which serve to open up the indoor area and blend with the outdoor patio and yard space. White smooth stucco surfacing flanks the front entryway and sides of the adjoining open front garage/car port. Although normally not mentioned in descriptions of public space, the interior living area of the home is on full display through the almost floor to ceiling large pane glass. White walls with wood accented built-in storage and wood banding are visible throughout the interior. Large wooden fascia boards ring the roofline consistently on all elevations with built in lighting in some locations.

North of the glass paneled central living area is the attached open front carport projecting outward. The carport, a prominent feature of the front façade, is characteristic of the expanding suburbanization of the 1950s era, and of the automobile's increasing importance in residential design and the daily life of Americans. The carport/garage is enclosed on three sides and utilizes exposed wooden fascia boards and square wooden support beams. The front center vertical support beam between parking spaces has an angled wood beam projecting out at the top with a twisting vine wrapping around it. The vine climbs along the exposed horizontal roof beam and along a horizontal band going along the side of the garage to the front entryway. Built-in storage flanks the inside of the carport along the left and backside with rectangular wood handles matching those on the interior's built-in storage.

The South elevation has a similar repeating beam and glass pattern facing out to the street with a simple white painted brick chimney projecting above the flat roofline. This façade also has a middle solid paneled area with exposed vertical grooved wood slats. This area, along with the front, is open public interior space, allowing open view of the custom built furniture inside and allowing those inside to have an expansive view of the outdoors. Along the left side of the middle wooden panel is a wooden framed rectangular door with a rectangular wooden C-shaped handle matching the front door. Along the garage/carport side wall outside entryway facing the side elevation, a band of four wood framed frosted glass windows align near the top of the wall along the main entry approach.

The West (rear) elevation faces up the hillside and transitions at the corner to more private patio area with solid white stucco surfacing and two groupings of dual metal rectangular casement windows to the right and a single casement window opening to the left. This rear area contains the rear patio hardscape area facing up the slope and retains the large natural boulders on the bottom of the slope.

The rear of the garage is faced with wooden slat paneling with a inset metal double side by side casement window. A small corner projection to the right pushes out about one foot along the patio corner walls. To the left of the projection is a narrow white painted door allowing access to the garage.

On the North (side) elevation along the rear patio area is a white stucco surfaced wall with a wood frame single pane glass door near the middle of the wall facing the patio. This door also has its original rectangular handle matching others in the house and built in storage. To the right of the door is a horizontal connected window band featuring a rectangular wooden fixed glass window flanked by a single metal casement to the right. To the left of the door in a separate opening is a large single pane metal window with casement windows on each side. All windows on stucco walls have a recessed jamb and matching wooden sills. The long outside wall of the carport features white stucco surfacing with hanging staghorn ferns mounted on the side wall. A large rectangular metal scupper protrudes from the roofline.

The home is in excellent condition with side and rear concrete patio hardscape areas and lush mature landscaping. A cement sidewalk leads to the front door from the driveway/carport area..

Mills Act Preservation Work Program and Time Line

for the

Burton I. Jones House

9830 Edgelake Drive, La Mesa, CA

Year 1	Annual Termite Inspection \$300 5 Year Roof Inspection \$1000
Year 2	Annual Termite Inspection \$300 Wood upkeep and maintenance \$250
Year 3	Annual Termite Inspection \$300
Year 4	Annual Termite Inspection \$300 Wood upkeep and maintenance \$250
Year 5	Annual Termite Inspection \$300 5 Year Roof Inspection \$1000
Year 6	Annual Termite Inspection \$300 Wood upkeep and maintenance \$250
Year 7	Annual Termite Inspection \$300
Year 8	Annual Termite Inspection \$300 Wood upkeep and maintenance \$250
Year 9	Annual Termite Inspection \$300
Year 10	Annual Termite Inspection \$300 5 Year Roof Inspection \$1000